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# Bulletin of Photography

THE WEEKLY MAGAZINE FOR THE  
PROFESSIONAL PHOTOGRAPHER

FRANK V. CHAMBERS                    ::                    JOHN BARTLETT  
EDITORS

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# BULLETIN OF PHOTOGRAPHY

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## Editorial Notes

The rights of privacy forms the subject of a long article in a lay contemporary, which summarizes judicial opinions on the subject. Apparently there is no unanimity on the subject. There is a Bill before the British House of Commons whose enactment would make it illegal to take photographs of persons leaving court rooms without their consent. California forbids the publication of a photograph other than that of a person holding a public office in the State. But California, it is hinted, does not enforce its own laws. Decisions in New York affirm that there is no right of privacy. In 1911 a girl, whose photograph had been published beside that of her father, who had

been arrested on a charge of fraud, sued an American newspaper. The court expressed sympathy, but could give no relief. A man who was screened without his consent, however, obtained a verdict. But the appeal judges left the matter in a very indefinite position. They could not come to a decision on the rights of privacy. Apparently, therefore, if your photograph is published without your consent it is a lottery whether you can recover damages.



The process of converting an anastigmat lens into a soft focus one, just introduced by the optical house of Goerz, has attracted considerable attention. And the subject generally of diffusing attachments is one of much interest. Of course, the fundamental idea of the device is not new in photography, as we have frequently pointed out, but it shows what we may term the plasticity and the flexibility of photography and its processes. On the one hand, we have the means of satisfying the exigencies of scientific requirements—*i. e.*, treating the photograph as a cartographic copy of the original subject, whether it be portrait, landscape, or any other kind of object; on the other hand—well, the variety of effect obtainable is almost limitless. More and more we think the tendency of high-class



photographic work is to challenge the supremacy of those forms of graphic expression which depend upon the hand for execution. A study of the material now available to the photographer and the way in which it is being employed by those who are to come after us, confirms us, we think, in our observations of this tendency.

✱

The Photographic Dealers' Association recently held a very successful annual meeting and dinner in London. Both gatherings were representative of the trade. And the Professional Photographers' Association had its annual gathering. And there is a vast British Empire Exposition at which photography is well represented. Yet our contemporary, *The Photographic Dealer*, is (still) looking with great confidence to a revival which is so sorely needed. Yet from this side of the Atlantic matters look very flourishing over there. We hope they are in reality.

✱

"Baby," the King of the Home, is featured by Oscar Smith, of Columbus, Indiana, in some effective newspaper publicity. He holds exhibitions of baby photographs and provides music, and succeeds in attracting large attendances of the public. And another shrewd photographer, N. E. Beyette, of Caro, Michigan, also features Baby in his newspaper advertising. "From baby days to wedding days" is one of his headlines. "Just a few short years," he continues. "Immortalize the wonderful memories through life's journey with good photographs." The photographer who places these elementary sentiments in the forefront of his appeal to the public never fails to evoke a remunerative return.

✱

Out in Davenport, Iowa, there is a photographer, George F. Gibbs, whose business is one of the most varied we have read or heard of. He does circus, theatrical and show pictures, group pictures, orchestras, window displays, machinery—in fact, it appears that all is fish that comes to his net.

The local paper gives him a big write-up. And in another part of the country, Owensboro, Kentucky, James G. Weir, of that town, is the recipient of lengthy newspaper reference. There is, of course, nothing new or novel in this sort of thing, but we bring it to the notice of our readers in country places, not by any means for the first time, for the purpose of inducing them, whenever practicable, to interest their local newspapers in their studios and their work. Nowadays they will find publicity easily obtainable.

✱

The irony of fate has decreed that what is described as "the largest and most up-to-date photographic studio in the world" has become an adjunct of the New York Police Department. It has, we are told, a clientele of more than 50,000 persons. There are no technical details in the accounts of the studio reproduced by the newspapers, but much stress is laid upon the value of photography in the detection of criminals. It is a sad reflection upon the venality of human nature that the beautiful art of photography should be so essential in modern policing methods. But the law of the land must be obeyed, and those who break it and evade punishment cannot complain if justice employs all the resources of science to track them down. But we demur to one headline, "Photography made fine art by police." This gives us cold shivers.

✱

We have been reading with much interest a long description of a model studio operated by a lady in the middle west. It appears to be elaborately and beautifully furnished. "The reception room is furnished in Mission, the windows have draperies of novel beauty and the walls are tinted and decorated in a novel way." The reception room of the studio opens into the music room of the home. There is a great deal more to the same effect, both studio and home adjoining. A drawing, with plans, for furnishing, was sent to the Eastman Company for suggestions, and a reply



was received to the effect that there were no suggestions to be offered as it was a model studio in every respect. Mrs. Seibert is the lady's name and she operates her studio in Kansas City. THE BULLETIN OF PHOTOGRAPHY extends congratulations.

✱

Our contemporary, *The British Journal of Photography*, refers to the motion-picture-portrait-while-you-wait businesses which are conducted on the beaches in this country, notably near New York, where we have encountered many such in operation during the summer. It asks how the film is converted into a positive. The positives we saw were on paper. But there is a gelatine positive process extant among these beach artists which is held as a secret. We infer, however, that it avails itself of data for making direct positives in the camera produced years ago on dry plates. If we remember aright, this was a reversal process.

✱

We are glad to see an old contributor to the photographic press, Mr. L. Tennant Woods, write in appreciation of the work of the late John Sterry, who was mainly instrumental in introducing the H. and D. system of plate speed marking to the manufacturers. Alexander Cowan, who supervised plate manufacture for the English house of Marion, so long ago as 1892, was persuaded by Mr. Sterry to accept the innovation. Although opposed by other makers, they soon followed and it is now universal. It is astonishing to read that the renowned experimentalist, Abney, was opposed to Hurter and Driffeld. But such was nevertheless the case.

✱

According to latest researches we are still far from understanding some of the fundamental problems of photography, notably the action of light on the salts of silver. And a prolonged study of the output of innumerable theorists reveals the fact that a similar condition of ignorance prevails with regard to most of the operations of photography. As a recent writer has observed:

"We are in need of new theories." However deficient though we may be in respect of plausible theories, practical photography is advancing by leaps and bounds. Practice has, in fact, outstripped theory. Witness the bromoil process of printing, which is scarcely a purely scientific method, yet yields results that satisfy innumerable connoisseurs and the public.

✱

In the history of photographic journalism, now three-quarters of a century old, no such distinction as that recently conferred on George E. Brown, Editor of *The British Journal of Photography*, has been equaled or achieved by the writers who have taken photography as their theme. Mr. Brown has been made an Officer of the French Academy of Sciences, an illustrious and dignified body, and the BULLETIN OF PHOTOGRAPHY desires to congratulate him on a well-deserved compliment. Compared with other fields of endeavor there are few prizes in photographic journalism, most of us take to it for the mere love of the thing, so that recognition of one's labors in the advancement of the beloved art is all the more welcome when it comes in the form in which it has reached our British Confrère. We wish him many years of life to enjoy the dignity.

✱

### Artistic Focus in the Portrait

The portraitist must needs be selective in the focusing of the subject, his object being to get a pleasing degree of sharpness or definition with the largest available aperture of his lens, and just here the exercise of artistic judgment counts.

Different results will accrue with the use of the same lens by different operators (both of whom may be equally accounted good workers), due to the fact that one is better acquainted with the working of the lens used. The reason for this is that the man unacquainted with the lens is not aware that it has a slight degree of chromatic aberration not manifest at a superficial glance at



the focus had by it, but still quite enough to interfere with critical sharpness of focus. The experienced man is aware that the plane of sharpest focus is not identical with that of the visual focus, and he makes his accommodation for it in his focusing, racking a trifle forward or backward as may be necessary for the particular occasion, although we may know that sufficiently sharp focus may be had at any one plane the artist prefers, to get a general definition throughout—what we used to call “dividing up the focus”—which is really racking to and fro the bellows, sacrificing the sharpness of the one plane so as to distribute the definition satisfactorily.

Take, for instance, what is called a large head portrait, it will be found that if we get the eye sharp, the ear is out of focus too much, and vice versa. We then rack the camera until the eye loses this critical focus and better definition shows up in the ear.

When we move the camera further off, as we do in making a half or full length picture or a group, we encounter the difficulty more pronouncedly. Here the character of the lens has to be taken into consideration. Even with a first-class modern anastigmat of long focus, it will be found difficult if not impossible to get the parts of the body which are projected nearer the lens (the knees and hands in a seated figure) in focus with the face, unless we make use of the swing-back of the camera.

In a group, accommodations to the lens demands may be met by manipulation of the individuals comprising it; that is by advancing or receding to get equality of planes. We may place the sitting figure so that the head is in the centre of the field, thus getting the hands and knees almost as well defined as the face itself, even with a comparatively large lens aperture, provided the lens is a long focus one. With a group of three persons, no particular trouble is encountered, but with two figures, the lens must be put a little out of center of field by sliding of the camera front to whichever side it is found necessary. We mention the

swing-back of the camera which is a most valuable accessory with any type of lens.

The camera in a portrait studio should have not only a vertical swing but also a side swing (horizontal swing). But ever keep in mind, when it is necessary to call to aid these swings, that a final adjustment of focus is compulsory and, besides, if the lens used is rather short focus, there is risk in overdoing the matter. You may get exaggeration worse than you had without its use. Get thoroughly acquainted with your lens so that you may even take advantage of its defects. Know its degree of chromatic aberration and in what direction the allowance must be made for it. Most workers prefer to work with a lens which at full aperture has a slight tendency to give what we call diffusion of focus. There are excellent portrait lenses on the market so constructed that it is possible to regulate the diffusion. Softness is essential in all portraiture, excessive definition is no longer the *sine qua non*.

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## The Program at Milwaukee

Realizing that this is a time when photographers are looking for better business methods and new ways of getting business, a good part of the program will be devoted to more business and better business for the members. The art side will not be neglected, however, and the best available talent in the country is being secured. Talent has been secured from as far west as British Columbia and as far east as New York and when the program is published, you will agree that you cannot afford to miss it.

There will be an advertising exhibit showing the advertisements used by photographers the country over, so that every one can see how the other fellow goes after business. If you have advertisements of any kind that have helped you, send them to Clarence Stearns, President P. A. of A., Rochester, Minn., so they can appear in this exhibit.



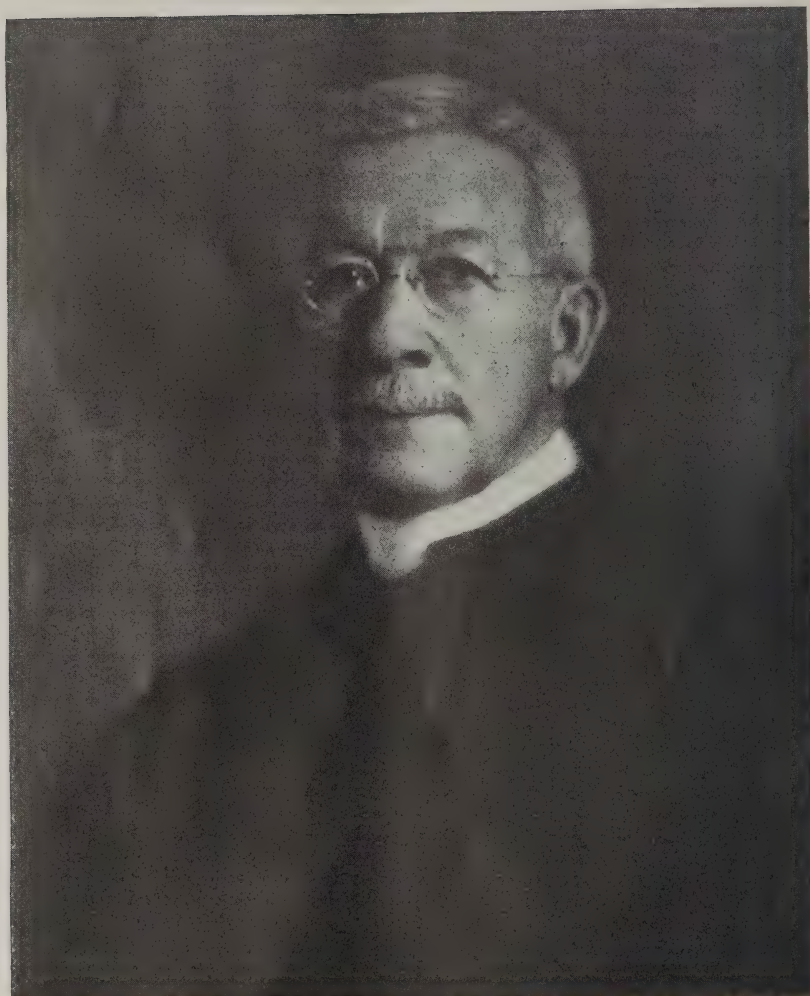


PORTRAIT OF MISS C.

John H. Garo  
Boston, Mass.

From the One Man Show at the Camera Club  
New York





CLINTON HAY

John H. Garo  
Boston, Mass.

From the One Man Show at the Camera Club,  
New York



"PROGRESS MEANS SUCCESS"

# ASSOCIATION NEWS

Published under the authority of the Board of the Photographers' Association of America,  
under arrangement with the publishers of Abel's Photographic Weekly  
and the Bulletin of Photography

S. R. CAMPBELL, JR., Secretary, P. A. of A., 722 Bond Building, WASHINGTON, D. C.

## *Winona School, July 7—August 2 Winona Lake, Ind.*

July will have two Holidays this year for a great many—the Fourth and Winona School. And in a great many cases the former is going to cost as much for one day's pleasure as the latter will for four weeks of instructive pleasure. Winona might well be classed among the "safe and sane" ways of spending a vacation, as, after the six hours of instruction in the School, there will be plenty of opportunity to indulge in good, wholesome sports, take a walk around the beautiful Chautauqua grounds on the Lake or go off for a drive on good roads in every direction.

The past week adds Kentucky to our list of states represented, the others received being from North Carolina, Michigan and Pennsylvania, where we already had registrations. We want to call the attention of several last-minute inquirers that they better wire their reservations to this Office before July 3rd, as at that time we will be moving to the School for the enrollments. Mail for students at the School may be addressed to them in care of "Photographers' School," Winona Lake, Indiana. Headquarters for the School will be located at the Westminster Hotel.

Following right after the four weeks of the Winona School is the

## *42d Annual Convention P. A. of A. Milwaukee, Wis., August 4th to 9th*

We would like to release the entire program for the Convention at one time, but it is impossible for President Stearns to

get his talent lined up at an early date, so we are pleased to release the information as fast as it is available. Last week we announced the following head-liners:—

Mr. John Vanderpant—Illustrated Talk on Pictorial Photography.

Mr. Ross Crane—Studio Decoration.

Mr. E. E. Sheasgreen—Resumé of Cost Systems in Operation.

Mr. Geo. W. Harris—System.

Mr. Wilfred E. Smith—Demonstration.

To which we can now add:—

Walter Scott Shinn—Photography of Children.

R. E. Voiland—Talk on Composition.

Another week and President Stearns expects to have his program entirely complete.

\*

## *Picture Exhibit—Special Notice*

In setting the date for final receiving of pictures at Milwaukee on July 19th, as previously announced, we wanted to be sure to allow ourselves plenty of time to do the job right. Now, however, with our plans more fully developed, we are able to extend this date to *JULY 29TH*. This will allow ten more days to get in your exhibits of six prints, mounted, but not framed. All pictures for the Exhibit should be addressed to Photographers' Convention, Milwaukee, Auditorium Manager's Office, No. 500 Cedar Street, Milwaukee, Wis., and labeled either for the Portrait or for the Commercial Exhibit.

The Exhibitors are taking up the few

remaining locations in the Exhibition Hall of the Auditorium so that it looks as though August 4th will see a full Hall with every conceivable accessory to the Photographic business on display.

Next week we will have our cuts of the Auditorium ready for publication and give a complete list of Manufacturers and Dealers who have taken space to date.

A good many members are preparing for the Convention by sending in their delinquent dues now and thereby saving the trouble of possibly standing in line at the Treasurer's window. It's so much more convenient to be able to show a membership card and get your badge at once, rather than have to wait till some time after the convention for cards to be mailed from Headquarters. It is a decided advantage to both parties, so why not DO IT NOW.

*Reduced Railroad Fares*—one way certificate plan—obtain from your local ticket agent—validate at the Convention—ride home for half fare—good for members and dependent members of your family. *Let's go.*

✱

## Conventions

JOHN FISHER

Why not a long pull and a strong pull all together to make this year's National Convention the numerical success it deserves to be? With lots of fresh blood coming into the professional ranks and photography standing in higher public esteem than ever the thing can surely be done. Milwaukee is an admirable meeting place. I know the Badger State (Wisconsin) very well. The people are whole hearted and enthusiastic and are capable of making things hum.

I know from personal experience what it is to engineer conventions. They are failures unless enthusiasm be the keynote. And as a rule, it is some dominant personality that makes for success. Is there a dominant personality in professional photography just now? Or is it that with the march of time strong personalities are

impossible of assertion before the general leveling up of which commercial enterprise makes photography the object, so that we can all produce the best results irrespective of the dominance of our own personalities? Outstanding excellence among photographers appears to be passing into the discard, on the other hand the average of excellence is higher than ever it was. At one time within my recollection certain photographers stood head and shoulders above their contemporaries. Now the case is different. We have passed into a period of the better average of quality, with no bests, or very few of them at any rate.

The giants of the past still leave us their memories to profit by, however, and as their work is enshrined in photographic literature the young individualist in photography cannot do better than study it. Individualism in photography has much, however, to contend with in the chain store system which largely dominates professional photography today. Of course these organizations are profitable, but they tend to suppress individuality. While individualism makes for artistic success, it is co-operation that makes for financial success. I cannot imagine Coburn or Stieglitz co-operating with anybody but themselves. On the other hand, there are thousands of mediocre photographers who never heard of either man, and who are rich in the world's goods. The moral would appear to be that the mediocre pays and the super excellent does not. John Milton received five pounds for "Paradise Lost."

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## IMPORTANT NOTICE

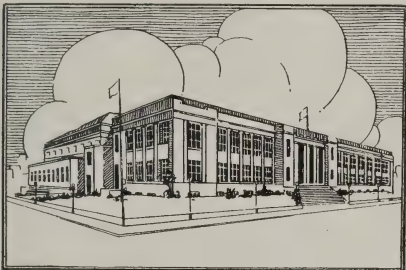
A coupon agent, named Robert Kroll, claiming to represent the California Card Mfg. Co., San Francisco, is attempting to deceive the public by false misrepresentations. The California Card Mfg. Co. does not recognize him as their agent, in fact, they do not know him. This Company will be grateful to photographers who notify them of Robert Kroll's whereabouts. He was recently in New Orleans, and is now supposed to be in the East.



## Bring the Ladies to Milwaukee

The comfort and pleasure of the visiting ladies will be well taken care of at Milwaukee so that the week may be one of real pleasure to them and they will be glad they came.

The Women's Auxiliary plays a big part in a convention program. Mrs. Clarence Stearns, wife of the president, is hostess. Mrs. Howard Beach, of Buffalo, is chairman, and Mrs. James E. Reedy, of Minneapolis, secretary.



MILWAUKEE AUDITORIUM

Headquarters for the P. A. of A. Convention,  
August 4th to 9th

### Attendance Prizes at Milwaukee

In order to encourage early attendance at the lectures and demonstrations at the Milwaukee convention, four prizes of value will be given away daily. Only those appearing at the lecture hall before 9.30 each morning will be eligible for these prizes. Tickets for these prizes will be given to all those who enter the lecture hall before 9.30. Everyone, lady or gentleman, photographer or manufacturer, is eligible.

### Is It Worth While?

A couple of months ago Clarence Stearns, President, P. A. of A., sent a general letter to the photographers of America, in which he said:

"In the circular attached to my last letter we said that we were fighting for the insurance and C. O. D. privilege for photographs to be mailed. Since then a bill which extends this privilege to photographs has passed the Lower House of Congress and there seems little question but what it



*Are Available*



*If not available  
at your dealer's,  
write direct to*

**SWEET, WALLACH & COMPANY**

(Eastman Kodak Company)

*Sole Distributors for the United States*

133 N. Wabash Avenue - CHICAGO

## BURNET'S ESSAYS ON ART

*By JOHN BURNET, F. R. S.*

The standard work for beginners and  
advanced workers the world over.

Adapted by every prominent  
art school and teacher.

Three subjects treated in one volume:

**The Education of the Eye  
Practical Hints on Composition  
Light and Shade**

*Bound in Art Canvas 135 Illustrations*

**PRICE, \$2.00**

*Postage, 15 cents extra*

**FRANK V. CHAMBERS**

636 South Franklin Square, Philadelphia

# 42<sup>ND</sup> ANNUAL CONVENTION

(INTERNATIONAL)

## Photographers' Association of America

*Milwaukee  
Wisconsin*



*August  
4th to 9th*

### "THE BALANCED PROGRAM"

REDUCED RAILROAD RATES  
MEET OLD FRIENDS

EDUCATION AND ENTERTAINMENT  
GET NEW IDEAS

---

*Have you paid your Association dues for 1924?*

---

will pass the Senate. Just one more accomplishment. It is surely worth while to belong to an association that is continually working for you."

On June 7th this bill did pass the Senate and become a law. After July 1st, all photographs can be sent C. O. D. and may be insured. Your postmaster already has instructions to this effect. The legislative committee is to be congratulated. Somewhere the P. A. of A. is continually working for its members.

✱

At the meeting of the Milwaukee photographers with the officers of the Wisconsin Association and the National Association, the newspaper men were present and promised not only to give special pages in their rotogravure section, but to give the entire convention the utmost publicity.

The officers of the National Association wish to make this coming convention of the greatest possible good to the local photographers and believe that it can be the

means of advertising photography to the people of Milwaukee as nothing else would. To this end they have asked each studio to make a special exhibit, and then the entire picture exhibit will be open to the public by invitation every afternoon, with special music and attendants to show the visitors around. The best show window in the city has been secured for a photographic exhibit and other features are being arranged.

✱

#### *Entertainment at the Milwaukee Convention*

James Reedy, who has direct charge of the entertainment of those attending the big convention, has already made several visits to Milwaukee, and the things he is arranging will make everyone glad they came. The manufacturers and dealers have contributed thousands of dollars to the entertainment fund and this is being spent so that every dollar will count.

Milwaukee has grown since the last convention in that city four years ago and some

*Please mention "Bulletin of Photography" when Corresponding with Advertisers*



of the new buildings provide wonderful places for entertainment. For instance, the banquet will be held in a beautiful banquet hall capable of seating from twelve to fourteen hundred people. One evening will be spent on a roof garden with a dance floor large enough to accommodate seven hundred couples at one time. An entire theatre will be chartered for one evening and the ladies will have a special day of their own with an auto ride and a luncheon at the Yacht Club up the lake shore. Other novel features are being planned which will be announced later.



### Where East Meets West

The country has been pretty well scoured for talent for the coming Milwaukee convention.

From the Pacific side comes John Vanderpant. Vanderpant's talk on "Art in Photography" was the hit of the Victoria convention last year and he is coming to Mil-



John Vanderpant



Walter Scott Shinn

waukee with a talk on "Pictorial Photography." This talk will be illustrated with many slides showing the work of pictorialists in this country and abroad. Vanderpant is a photographer who knows his subject; he is Vice-President of the Pacific Northwest Association.

From the Atlantic side comes Walter Scott Shinn, photographer of children. We could not think of anybody better, because there is none better than Shinn. His demonstration was so well liked at Washington last summer that President Stearns decided



RECORD YOUR  
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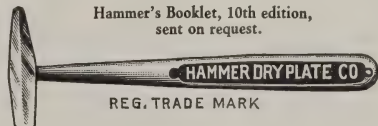
*Radar*  
Anastigmat *f*4.5

A high-speed shutter lens that gives flatness of field  
with even illumination

Write for free trial information

**GUNDLACH-MANHATTAN OPTICAL CO.**  
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**H**AMMER PLATES excel in speed, color-range and reliability. They are coated on clear transparent glass and meet all demands of climate and temperature.



Hammer's Booklet, 10th edition,  
sent on request.

**HAMMER DRY PLATE  
COMPANY**

Ohio Avenue and Miami Street  
ST. LOUIS, MO.

New York Depot, 159 W. 22d Street  
NEW YORK CITY

the West was entitled to see and hear him. It will be worth your trip to Milwaukee, for he opens up his whole "bag of tricks" and gives you many ideas which will mean dollars to you. He also has valuable information for the home portrait man.

Next week we will tell you more about the Milwaukee program.

✽

### *Railroad Rates to Milwaukee*

All railroads will give a special rate of a fare and one-half for the round trip from your city to the Milwaukee convention, BUT, to get this rate, you must ask for a certificate from your local ticket agent *when you purchase your ticket*. Take this certificate to the convention with you and have it validated at the convention hall. *You can then purchase your return ticket for half price. Don't forget to ask for the certificate when you buy your ticket to Milwaukee.*

Wisconsin is noted for its fine auto roads, so if you wish to drive, you can be sure of good going, rain or shine.

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### *Accommodations at Milwaukee*

Milwaukee is abundantly supplied with hotels with reasonable rates and the Wisconsin state law prohibits their raising rates during a convention. The Wisconsin Hotel, which is to be headquarters, has five hundred and fifty rooms, some of them as low as two dollars a day. Never have we had a headquarters hotel with such a reasonable rate. We are listing eighteen other hotels below, with the number of rooms and rate of each. Take your choice—but you had better *make your reservations early*.

#### Number of Rooms MILWAUKEE HOTELS

- 100 **HOTEL ABERDEEN**—909 Grand Ave.  
\$1.50 and up, double \$2.50 and up. With bath,  
\$2.50, double \$4.00. American plan, \$3.50 and up,  
double \$6.00 and up.
- 250 **HOTEL ASTOR**—Juneau and Astor.  
\$3.00 and up.
- 125 **HOTEL BLATZ**—East Water, corner Oneida St.  
\$1.25 to \$2.00, double \$2.50 to \$3.50. With bath  
\$2.00 to \$3.00. Double \$4.00 to \$5.00.

- 150 **HOTEL CARLTON**—Milwaukee St., corner Juneau Ave.  
\$1.50 and up, double \$2.50 and up. With bath \$2.50 and up, double \$4.00 and up.
- 100 **HOTEL CHARLOTTE**—138 Third St.  
\$1.25, double \$2.00. With bath \$2.50, double \$4.00 and up.
- 150 **HOTEL GILPATRICK**—223-225 Third St.  
\$1.50 and up, double \$3.00 and up. With bath \$2.00 to \$3.00, double \$3.50 and up.
- 60 **HOTEL GLOBE**—Corner Wisconsin and Cass Sts.  
\$1.25 and up, double \$2.00 and up. With bath \$2.00 and up, double \$3.00 and up.
- 75 **HOTEL JUNEAU**—225-229 Wisconsin St.  
\$1.25 and up, double \$2.50 and up. With bath \$2.50, double \$3.00 to \$4.00.
- 175 **HOTEL MARYLAND**—137 Fourth St.  
\$1.75 to \$2.00, double \$3.00 and up. With bath \$2.50 to \$4.00, double \$4.00 and up.
- 190 **HOTEL MARTIN**—Wisconsin St., cor. Van Buren.  
\$1.50 to \$2.00, double \$2.50 to \$3.00. With bath \$2.25 to \$3.00, double \$3.25 to \$5.00.
- 300 **HOTEL MEDFORD**—Corner Third and Sycamore.  
\$1.75 and up, double \$2.75 and up. With bath \$2.50 and up, double \$3.50 and up.
- 175 **HOTEL MILLER**—Third Street near Grand Ave.  
\$1.75 and up, double \$3.00 and \$3.50. With bath \$2.25 to \$3.50, double \$3.50 to \$5.00.
- 200 **HOTEL PFISTER**—Wisconsin and Jefferson Sts.  
\$2.50 to \$3.50, double \$3.50 and up. With bath \$3.50 and up, double \$4.50 and up.
- 300 **HOTEL PLANKINGTON**—West Water, corner Sycamore.  
\$2.00, double \$3.00. With bath \$3.00 and up, double \$4.00 and up.
- 200 **HOTEL REPUBLICAN**—Third St., corner Cedar.  
\$1.50, double \$2.50 and up. With bath \$2.50 and up, double \$3.50 to \$4.00.
- 100 **HOTEL RANDOLPH**—134 Third St.  
\$1.25, double \$2.00. With bath \$2.50, double \$3.50.
- 150 **HOTEL ST. CHARLES**—City Hall Square.  
\$1.25 to \$2.00, double \$2.00 to \$3.00. With bath \$2.25 to \$5.00, double \$3.50 to \$6.00.
- 550 **HOTEL WISCONSIN**—Third St. near Grand Ave.  
\$2.00 and up, double \$4.00 and up. Headquarters.
- 500 **STAG HOTEL**.

✽

A little girl from the city had been visiting in the country, and was being questioned as to what kind of a time she had. Finally someone said: "I bet you don't even know how to milk a cow."

"Bet I do," she said.

On being pressed for particulars as to how it was done, she replied: "You take the cow to the barn and give her some breakfast food and water, and then you drain her crankcase."—*Awgwan*.

## THE PERFECT BACKING CLOTH

For Commercial Work

TRADE MARK

# WARRENTX

REGISTERED

No Paste or Glue Required

Made in all sizes

Write for Samples

WARREN PRODUCTS CO.

269 Canal Street

New York



# A Practical Projection-Printer at a Moderate Price

ALWAYS IN FOCUS  
TAKES NO FLOOR-SPACE

Simplicity and efficiency maintained  
throughout

AT YOUR DEALER'S

THE CALLIER ENLARGER - - - Brush, Colorado

*Write us for circular*



## The Ad Man Gives Some Answers

FRANK H. WILLIAMS

*Question*—We are going to do some newspaper advertising and are anxious to make our ads attract a lot of attention and help us considerably in our business. What do you think of a series of ads featuring pictures we have taken of babies?

*Answer*—Such a series ought to go over good and get worth-while results. Women, and men too, are always interested in pictures of babies, and when they see particularly cute pictures of youngsters they always comment about them. Of course, though, in running such a series you would have to secure the consent of the parents to the use of the pictures of their children in your advertising in advance of such use.

In connection with such a series of advertisements it would be a good plan to see to it that each ad carried the name and address of the youngster whose photo was used and

also carried the name and address of the parents of the child.

It strikes us, too, that it would be a good stunt for you to tell in each advertisement just how long it took you to get the picture and whether or not you had any difficulty with the youngster, whether the youngster cried and so on. This sort of thing would be of interest to all parents who were thinking about having pictures of their babies taken and who, perhaps were dreading the idea of having the pictures taken because of a fear that the babies would cry and make the proposition difficult. Anything else you can put into the advertisements showing that you are an expert at taking baby pictures and take them without difficulty and without a great amount of fuss, would be a splendid thing and would greatly help your business along.

*Question*—Are there any days of the

*Please mention "Bulletin of Photography" when Corresponding with Advertisers*

## CIRKUT ENLARGEMENTS

MORTON & CO. 515 MARKET STREET  
SAN FRANCISCO, CAL.



New Designs

Our  
**Kodak Finishers'**  
DELIVERY ENVELOPES

Are being used in every corner of the U.S. They are practical, neat, attractive and reasonably priced. Anticipate your Season's envelope needs and save money by ordering through OUR MILL PRINTED SERVICE now, or if in a hurry we can ship immediately from OUR STOCK SPECIAL SERVICE. Several new designs have been added and one of these new ones will be especially valuable for your Drug Store Agencies.

As part of our SERVICE this year we are furnishing gratis to all users of our pockets, a set of snappy window cards in two colors. Our copyrighted designs are trade pullers. Write for Samples today.

The Art Press, Adriañ, Mich.

**P. H. KANTRO - Portage, Wis.**

**H**IGHEST prices paid for your old negative glass and portrait film. Write for prices and instructions before shipping.

## PRINT PERFECTION AND HOW TO ATTAIN IT

**DR. B. T. J. GLOVER**

Price: Cloth, \$1.25; Paper, 75c

**D**R. GLOVER intends this work as supplementary to his excellent pamphlet on "Negative Making." The fitness of the negative for the purpose was fully considered in this former publication and the photographer in "Print Perfection" will find what is most helpful to him in getting the best possible results in the positive picture (the print). The working methods are most worthy of consideration. The quality and behavior of various printing methods as regards exposure, development and finish is exhaustively entered into and the practical worker as well as the novice will find the book of significant value.

LIBERAL DISCOUNT TO DEALERS

**FRANK V. CHAMBERS**

Importer and Trade Agent

636 South Franklin Square, Philadelphia, Pa.

week when our newspaper advertisements would be more effective than they would at other times?

*Answer*—Undoubtedly the best time for the photographer to advertise in the local newspapers is when his advertisements will stand out the strongest and make the deepest impression upon the readers of the paper.

For this reason it is our opinion that Monday is a particularly good time for the photographer to use space in the local papers because on Mondays there are very few advertisements in the papers, as a general rule, and what ads *do* appear in the papers on these days stand out just that much more prominently as the result. Also it is our opinion that it would be poor policy for the photographer to advertise in the Friday papers, as upon that day the papers are generally jammed to the limit with advertising.

These are about the only considerations to take into account when figuring out on what days are the best for the photographer to advertise. People are interested in photos at all times, so, except for the considerations named, people should be as interested in the photographer's ads on Monday as on Friday or at any other time.

*Question*—What percentage of a small advertising appropriation should be used in local newspapers? What percentage for car card advertising? What percentage for direct mail advertising, and so on?

*Answer*—If your advertising appropriation is small, you'll never get very far with it by spreading it thinly over a number of mediums. You'll get the best results by concentrating the major portion of your advertising in one single medium and making the advertising just as attention-arresting and as effective as possible.

In nearly all instances where the photographer's advertising appropriation is small, it will be found that the best results are secured by putting nearly all of the appropriation into the local newspapers. By advertising in the local newspapers, the photographer will reach the largest number of people at the smallest cost per person

Please mention "Bulletin of Photography" when Corresponding with Advertisers

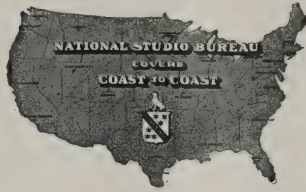


NOT A BROKERAGE ORGANIZATION

**STUDIO OWNERS**

If you are thinking of Selling, write to us at once for Immediate Action.

SUITE 102, MITCHELL BUILDING  
SYRACUSE, NEW YORK



A SERVICE BUREAU THAT IS NATIONAL

**Attention! STUDIO BUYERS**

We have Studios in all sections of the United States of every description. Write for information.

reached. He will be harmonizing with the attitude of the public, for the people have come to expect all worth-while announcements of offerings to be made in the advertising columns of the local newspapers.

In most instances where the advertising appropriation is small, it will probably be found best to apportion eighty-five or ninety percent of the total advertising appropriation for use in the local newspapers, and to then conserve the remainder of the appropriation for contingencies and for special advertising which the photographer wishes to do from time to time.

*Question*—We have been doing some advertising in the local papers for some time but it strikes us that our advertising has gotten into a rut. It looks like the advertising of all the other photographers who appear in the same papers and reads like their advertising. In fact, with a simple change of signatures, our advertising would do just about as well for any other local photographer as it does for us. What can we do to make our advertising more distinctive and more individual?

*Answer*—A middle western photographer who was faced by this same sort of a problem solved the matter recently in an interesting manner. He advertised that he

would pay a dollar to every person who would write an ad for him of not over 200 words which he could use. He also advertised that at the end of a month a special prize of \$25 would be awarded to the person writing the best ad, the judges to be the editors of the local newspapers.

This thing caught the fancy of the local people and a large number of advertisements was submitted. Each ad, then, as it was published by the photographer carried the name and address of the person writing it and stated that the ad was submitted in the \$25 contest.

Naturally this stunt attracted a great amount of attention and made people talk and was a splendid thing for the photographer in building up his business.

Other photographers could, undoubtedly, use this same idea with equal profit. There's nothing like making the photographer's advertising distinctive and individual in getting attention for the advertising which will result in more business and more profit.

*Question*—We're looking around for some new themes for our advertising. What suggestions can you make along this line? Our advertising so far has been along the line of that used by our competitors, but

**CONVENTION DATES FOR 1924**

Association	Location	Date	Secretary
Missouri Valley . . . . .		Postponed until 1925	Clarence W. Gale, Beatrice, Neb.
California . . . . .			{ I. M. Reed, 703 Market St., San Francisco, Cal.
Pacific Northwest } . . . . .	Portland, Ore. . . . .	August 25, 26, 27, 28 . . . . .	{ C. F. Richardson, Milwaukie, Ore.
New England . . . . .	Swampscott, Mass. . . . .	Sept. 16, 17, 18, 19 . . . . .	Ira Frank Lindsay, Manchester, N. H.
North Central . . . . .	St. Paul, Minn. . . . .		Jos. Fritsch, Faribault, Minn.
Ohio-Mich.-Ind. . . . .		Postponed until 1925	Merl W. Smith, Hartford City, Ind.
P. A. of A. . . . .	Milwaukee, Wis. . . . .	August 4 to 9 . . . . .	S. R. Campbell, Jr., 722 Bond Bldg, Washington, D. C.
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✱

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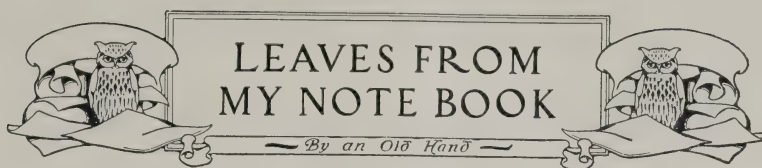
✱

Mother and child were doing well, and father, who had been celebrating the event, was allowed for the first time to see his new offspring.

Father (tearfully): "The little rascal! He's got my eyes, my nose, and my mouth."

Mother: "Well, thank the Lord, he hasn't got your breath!"





The subject of pictorialism in color photography has recently engaged attention across the Atlantic. Mr. Warburg and Mr. Tilney have had a tilt in the matter. This sort of thing may go on indefinitely without arriving at any conclusion satisfactory to all or any. Who in these times shall say, without fear of contradiction, what is pictorial and what is not? There is no infallible authority on the subject. There are still many "schools" as a study of the pictures shown at exhibitions reveals, each of them considered pictorial by their admirers. So why argue over the matter?

✱

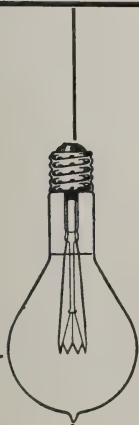
To my mind, the whole subject of pictorialism in photography is a simple enough

thing, once it being conceded that, *a priori*, the rules have been complied with. I mean, that is, in respect of selection, composition, light and shade, and the broad technique of photography. You cannot unify public taste. If you could or did you would have the deadly monotony of sameness, and that would kill photography tomorrow.

✱

It is the fact that so many tastes can be gratified in photography that is one of its principal charms. Is it not time for a little more toleration among the disputants? The soft focus school for the present is in the ascendancy, but who knows but that ere long fashion may change in this respect and sharpness become once more paramount? It

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must never be forgotten that while the pictorialism of photography is moving in a circle, the more important technical side is advancing by leaps and bounds and educating the public eye into an appreciation of great clearness and sharpness of definition.

✱

Take the case of aerial photography. What marvelously striking results it is producing and how enthusiastically the public is applauding them. Virtually the entire surface of the earth is being treated this way and the operators even invade cloudland and produce results that are certainly beautiful and, I submit, pictorial. In these terrestrial and celestial subjects there is no scope for soft focus treatment. If the focus were softened in them, the object of making the photographs would be defeated.

✱

Reverting to color, a visit to any picture gallery should settle the question for the photographers. Sargent and Meissonier handle color and definition in two totally different ways. One is broad and splashy, the other minute and sharp, yet both are accepted as pictorial. So, pictorially, an autochrome may be allowed to pass muster as readily as a multiple gum or a bromoil. It is all a matter of the taste of those who have studied such things. The beauty of both kinds of results appeals to different aesthetic senses, that is all.

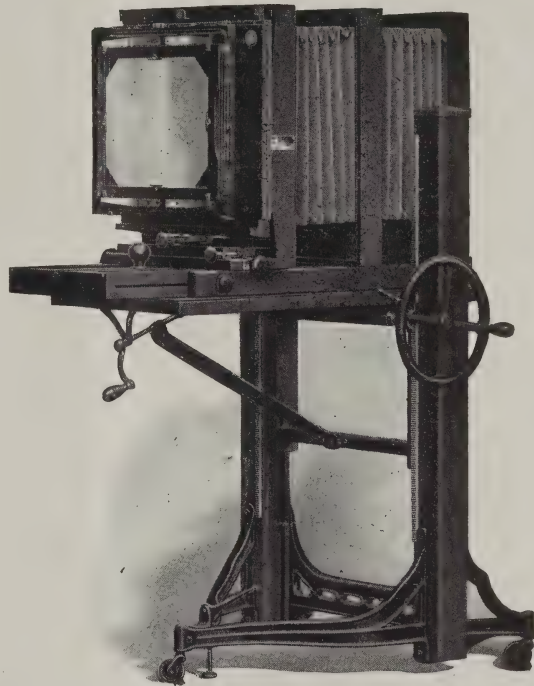
✱

We are, no doubt, within measurable distance of a color process on paper and then the controversy will not assume a different aspect. The photographic Sargents would have to battle it out with the photographic Meissoniers. Each school would have its adherents as now, so, after all, we should really get no "forrarder" in the matter. The individual must be the judge. A world of analogies can be deduced to support this mental attitude. Some people take Walt Whitman as an ideal poet; others detest him. Many revere Wordsworth and Longfellow; others scoff at them. Whitman is very much a "diffused definition" kind of



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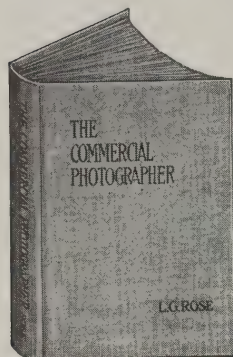
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85 Illustrations



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Frank V. Chambers, Publisher, Franklin Square, Philadelphia

poet, while the others may be regarded as of the sharp-all-over school, they are so clear and easily understood by the majority of people.

\*

There is also the case of Browning. How many people understand him offhand? Yet he has an enthusiastic minority of worshippers. It is the same in music, and other arts. Photography, therefore, cannot hope to be an exception. For of course the question whether photography is an art has long since been settled in the affirmative by all sensible thinkers, and that being so, there is room for all or many schools in it.

## Our Legal Department

### Exaggerating in One's Financial Statement

An old Government employee told me not long ago that if there was the slightest grain of dishonesty in a business man, it would appear in one of three ways: First, in his income tax report; second, in his mercantile tax report, if he paid a mercantile tax, and third, in his financial statement. I have seen some astonishing instances of the curious fact that when some business men make out those three statements they work under a code of ethics quite different from their usual code.

Take the financial statement which most business men give either to a commercial agency for the purpose of having a mercantile rating based on it, or to another business house as a basis of credit. It just so happens that within the last few weeks I have been instrumental in marking down three such statements, every one of which seemed honest to the man who made it, but which still could not stand up under microscopic examination. Usually there is no actual fraud in these things; the trouble comes through that excessive optimism that leads all of us to estimate our own property at too great a value. In one of the three statements a member of a partnership had included some real estate holdings at a value



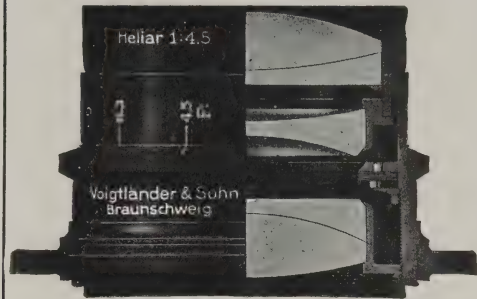
that while it seemed real to him, was out of all proportion to the present sale value. Since this had the direct result of inflating the credit basis, it was a false pretense, though in this case a wholly innocent one, I believe. Nevertheless, a criminal prosecution could have been brought for it.

Today the law has the offense of making false financial reports more completely sewed up than ever before. Up until recently it was not considered misuse of the mails to send a false statement to a commercial agency, but it is a criminal offense to do it today, because of a later provision of the Federal criminal law. I have before me now the report of a case brought in the United States Court against several members of a partnership who were said to have made up a false financial statement and sent it to a commercial agency, knowing they would be given a rating on it which would be better than the rating they deserved. They got off through the stupidity of the man who drew the indictment, because he neglected to charge that they knew the statement was false when they sent it. The court therefore quashed the indictment, but it took occasion to say this:

The sending of false statements of accused's financial condition to persons from whom he desired credit was not originally considered punishable under Section 5,480, Revised Statutes. However, it is now well settled that under Section 215 of the Penal Code the mailing of a false financial statement to a commercial agency, with a knowledge that it was false and that it would be used to secure the extension of credit to him, is within the section.

So that today any business man who makes out a false financial statement and puts it in the mails is committing a criminal offense against the United States Government and can be prosecuted and sent to prison. I shouldn't need to say, perhaps, that a statement is false when it either underrates one's liabilities or overrates one's assets. The innocent false pretenses, if I

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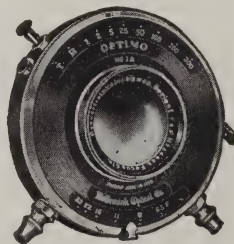
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can so describe them, nearly all come from taking too rosy a view of the value of one's holdings, whatever they may be. A favorite plan is forgetting depreciation.

In addition to being prosecuted for misuse of the mails, the author of a false financial statement can be prosecuted in a rapidly increasing number of States under a law making it a misdemeanor to give any *written* false statement of one's financial condition for the purpose of inducing credit. One State after another has passed this act, in order to get around having to prosecute under the general false pretense act, under which you practically had to prove a man's fraudulent intent. This was a very difficult thing to do. I haven't taken the time to learn how many States now have the act, but believe 75 per cent have.

Naturally none of the readers hereof give false financial statements, but they may have such a statement given to them. Then I am hopeful that what I have said may keep down the exaggeration that might pin fraud on many a perfectly honest and sincere, though over-optimistic business man.

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✽

### Courage and the Camera

W. COOK

Two addresses by public men have recently interested me very much. The men referred to have been eminently successful in their respective lines. One is Sir James M. Barrie, the Scottish author (of "Peter Pan" and many other well-known works); the other, E. T. Stotesbury, the Philadelphia financier. Barrie addressed the students of Edinburgh University on the subject of "Courage," Mr. Stotesbury chose the same theme when speaking before a local audience of young men. Barrie started what has proved to be a brilliant career with an empty pocket and a pen. Mr. Stotesbury's first salary was \$3 a week. Both have succeeded in virtue of the life-long exercise of courage.

If there is one man more than another who needs courage in his life work it is the photographer, the man behind the camera. Courage may be defined as unfaltering, dogged determination to succeed in an object at all hazards. Photography is not a profession, within the accepted meaning of the term—such as law, the church, the army, the navy, medicine. In these the student is usually well equipped by education, means or influence at the start of his career and once he

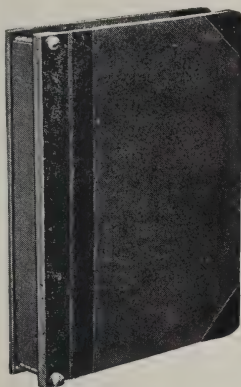


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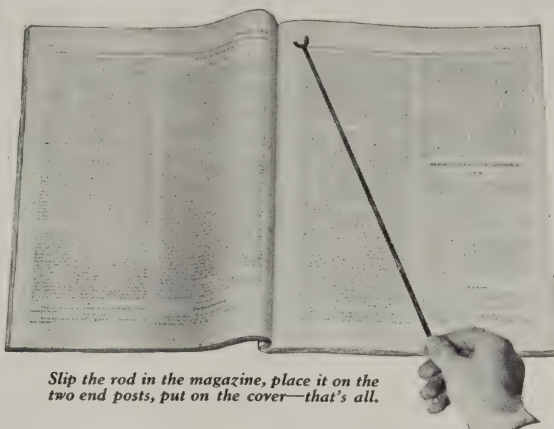
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has qualified, he is endowed by numerous privileges which remain with him through life.

Not so the photographer. His mentality is his most valuable stock in trade. He has to carry his courage in both hands all the time. As a recent writer has pointed out, "It must never be forgotten that photographs are not among the necessities of life. People must have bread, meat and clothes, among many other things. It is not necessary to create a demand for necessities, but it is quite different in photography and fine art." And it is in creating that demand that the photographer needs all the courage he can call to his aid. Barrie courageously created a demand for his literary wares, Mr. Stotesbury for his office services.

Individually, and as a class, photographers have never impressed me as over-courageous. Indeed, it has always seemed to me that the greater majority have lacked the attribute. Were it otherwise they would have been more successful, as the public demand for good photography is unlimited.

I am inspired to submit these short notes by the perusal of an article in *The British Journal of Photography* advising photographers to advertise more by means of show cases, individual letters, and so forth. It takes courage to do this. The American photographer, as a rule, is a good advertiser. He has push, pertinacity, and is usually successful.

My chief object in this brief dilation is the

expression of the hope that some time at the conventions one will see the subject of Courage noted. There is no photographer who is not making money who is not open to make more. And he can do it by courage, and more courage.

✱

### Exposition of Inventions to Interest Photographic World

The Exposition of Inventions recently announced by the American Institute of the City of New York to be held in the Engineering Societies Building, New York City, December 8th to 13th, inclusive, 1924, will appeal to those who are interested in the development of photographic equipment. During the early days of photographic experimentation and the invention of apparatus, the Institute lent its support and encouragement to inventors, which led up to the Exhibition of Photography of 1898, held in conjunction with the Institute's annual fair at the Academy of Design. This was followed the next year, 1899, by the International Exhibition of Photography at the Gallery of the Institute.

In recent years the American Institute has maintained an active Photographical Section, interest being centered on artistic and travel photography. Through this latest Exposition the Institute aims to link the past with the present; to show the wonders of present-day things by comparison with the inventions which preceded them, and it is believed that achievements in the

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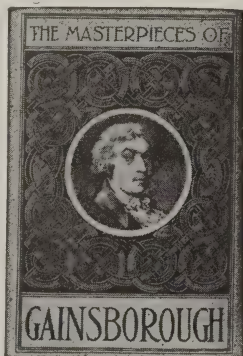
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✽

### Parcel Post C. O. D. Photographs

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"Securing permission from the recipient of these photographs, our postmaster sent this package in to the Postoffice Department at Washington. Finally the package came back with a letter from the Department, signed by the Third Assistant Postmaster General, which gave the following information:

"The photographs inclosed in the folders are third-class matter, while the mounts to which no photograph is attached is fourth-class matter. A parcel weighing four pounds or less, containing both third and fourth class matter, is chargeable, under the provision of paragraph 6, section 458, P. L. and R., with postage at the third or fourth class rate, the higher rate being applicable. Such parcels may be insured or sent as C. O. D. mail. Therefore, the parcel in question was properly accepted for mailing C. O. D."

"The rest was very simple. We all have out-of-date mounts, so I just slip one of these in each package I wish sent C. O. D. and my postmaster sends them along. This information was worth much to me, so I am glad to send it along.

"Yours very truly,

"JO LOUISE McAVOY."

## AS WE HEARD IT

F. C. Bannister will open a photo studio in the Johnson Building, Amery, Wis.

A new photographic studio will be opened at 409 Main Street, La Crosse, Wis., by Miss Sissie Kapetsky and James Norris.

C. A. Burridge, of Lansing, Mich., has sold his business to Mr. and Mrs. Hayes L. Burch, of Hubbardston. Mr. Burridge will open a new studio in Ionia, Mich., within a few weeks.

Mr. Reginald Haines, of London, who is well-known to many of our readers and especially to members of the P. A. of A., has been elected president of the Professional Photographers' Association of Great Britain.



THE OLDEST PHOTOGRAPHIC WEEKLY IN AMERICA—Established August, 1907

# BULLETIN OF PHOTOGRAPHY

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VOL. XXXV, No. 883

Wednesday, July 9, 1924

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## Editorial Notes

The old comparison between the human eye and the camera has recently been made before photographic societies, it appears in many recent text books and we suppose it will be repeated in the distant future. Mechanically, of course, the comparison holds good and it is to be assumed that general knowledge is increased by it. Still, how and why we see can never be satisfactorily explained, inasmuch as seeing is purely a mental function. Conceding so much we enter the domain of metaphysics and thence we pass into even more spiritual phases of the matter. After all, when the photographer takes a photograph as he thinks he sees the original, the camera assuredly gives him a different kind of result. How far,

then, is the comparison above referred to justified? It is purely gratuitous and so far as we have been able to discover, offers no practical value or advantage. All the same it will probably be found that the majority of people will cling to tradition in the matter. In fact, at times we perceive in print such references as the "camera in the head," "the eye of the camera," and so forth, which point to the conclusion that mixed metaphor is a common error of thought, writing and speech.

✽

"Solving the Stills Problem," an article with that title by Gene Kornman in *The American Cinematographer*, is very much to our taste. Most of these movie "stills," those which we see in theatre lobbies and in picture publicity, are very hastily produced and suffer in quality accordingly. It appears that the duty of making these "stills," a very important one, is rarely in competent hands, or is "rushed" by the camera man himself. Mr. Kornman pleads for the appointment of a staff still photographer of capability and experience and we think he has wisdom and reason on his side. The author observes "His job being to take good stills, the still photographer, other conditions not being combative, may center his attention thereon, instead of worrying himself about getting

on to the filming of the next scene, as the cinematographer perforce must do." It appears to us there is much scope for photographic talent in the solution of this "still" problem, and the introduction of a higher standard of technical and artistic quality. Some of our younger and more ambitious readers may turn an eye in this direction.

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Among photographers there still exists a strong feeling in favor of considerable retouching of that part of the negative which delineates the human face, especially when surface printing papers are to be used. But the public is becoming more and more educated to breadth of effect in portraiture, especially in large work. Of course, the correction of faults cannot be dispensed with. Not every face, or, for that matter, every limb is perfect for the purposes of reproduction by photography. The tendency of the times, however, in portraiture of the higher kind is for a likeness, especially among public men and those who regard photography as one of the arts. And the growing use of soft focus lenses aids the transition. We do not notice as many advertisements for retouchers as formerly. And then there is the enormous variety of printing papers to give effects not dreamed of thirty or forty years ago when albumen, carbon, bromide and platinum were the only surfaces available. Now the number is much greater and any degree of breadth of effect is easily obtainable. Of course, retouching will always be some vogue. The change and advance in taste of photography will, we think, in due time rob it of its old-time importance.

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When to stop development, either of plates, films or papers, is one of those things in photography which the individual has to settle for himself and which, therefore, science is powerless to help him in. Book guidance is all very well in its way, but experience is, after all, the only safe and reliable guide. An old photographer knows

this by intuition, the young one has to acquire it by long and often wearying practice. And it is the same with printing and other operations—there is no substitute for going through the mill and the grind of the work. There are, therefore, some things, many things, in photography which can never be made automatic. In other words, the human factor, the personal equation must always prevail, and the final result be up to the individual.

✱

The foregoing may appear somewhat platitudinous, but it is evoked by some recent queries put to us personally on the subject by those who know little or nothing of photography. There are immense numbers of people, we find, who take up both professional and amateur photography, but who lack any basic aptitude for the work—their intelligence is of such a low order that they are incapable of exercising any kind of judgment whatsoever in the various manipulations. They appear to be unteachable, incapable of learning—they are, in fact, morons, they start, but do not complete. What becomes of them nobody can tell. But they add to the profits of the manufacturers by wasting material.

✱

The presence of iodide of silver in an emulsion, in small quantities, is said to impart great rapidity to it. A pure bromide film is white to the eye; a slightly yellowish tinge indicates iodide. This is a fact not generally known to the users of sensitive surfaces, but it is nevertheless of practical importance and one that has been of great value for very many years. Emulsion makers, of course, do not publish their formulas, so that one does not know proportions. There was a time when these little niceties attracted attention and created discussion, but, as the popular cartoonist has it, "those days are gone forever." The prevalent demand for high speed in these surfaces, however, renders this note on the subject not out of place. And there is the additional advantage that the iodide gives a



cleaner working plate than one of pure bromide.

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The question and answer departments of the photographic magazines are not the least interesting and attractive parts of them. The thirst for knowledge is unquenchable, but one wonders, at times, why more people do not take the trouble to find out things for themselves rather than ask others to tell them. And instead of asking whether such a thing will do something, it occurs to an onlooker that it would be easier to try out the matter and save time rather than to sit down and write about it and wait a week and sometimes more for the reply. Of course, many of these questions and answers that are published are of general interest. Most of them, however, are not, and it is to these that we particularly refer. And we have had much experience in the matter.

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Mr. C. P. Crowther, in a recent talk about "Portraiture With Portable Lighting," claimed that no one could do anything really well unless he did it subconsciously and automatically. "A photographer, to do the really best work, must have absolute mastery of the medium. Photography to the man who had to do it should be as automatic as walking. He quoted Mr. Luboshez as being asked on one occasion what exposure he gave in a particular instance. "Exposure!" he replied. "I pressed the bulb and held on till I thought it had enough and then I let go." This, if slightly heterodox, is, we fear, a very common practice and experience. Most photographers, after years, just feel their exposures and let go. In no other occupation does the truism of the adage that practice makes perfect find a better exemplification than in photography.

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Several newspapers are resurrecting the photography of bullets in flight, with illustrations. "If a bullet is fired through two sheets of foil it will make a contact as it goes through. For an instant the bullet may be seen by the eye or caught by the

camera as if it were standing still." We might here point out that Professor C. Vernon Boys demonstrated this interesting fact many years ago by actually photographing the flying bullets. But, then, we may ask who wants to photograph bullets in flight? Scientifically the fact is interesting that bullets can and have been photographed, but of what practical value is the knowledge? So far we have not been able to trace any to it. Experiment is not always successful in its work, although it is true it diverts us a very great deal.

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One of our lay contemporaries contains an illustration of Captain A. W. Stevens, "famed aerial photographer," and his "six-mile camera" for long-distance shooting to be used on the Amazon river expedition. Presumably it is a telephoto system which is employed, as the cut conveys that impression, the system being at least two feet from hood to focusing screen. For that matter, it might very well be termed a ten, twenty, or even a fifty-mile camera as, if the atmosphere be clear enough, pictures of objects that distance and farther might easily be obtained. We ourselves, a score of years ago, took twenty-mile pictures without the least difficulty from the North East Coast of Scotland to the Bass Rock, out in the German Ocean.

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### Soft Focus Portraiture

There appears to be, from our recent studies of the matter, a growing movement in favor of soft focus portraiture that is gaining world-wide recognition. Of course the idea of diffusing or softening the definition in photography is no new thing. It followed shortly after the introduction of Petzval's portrait lens over seventy years ago. Comparatively early in our annals, therefore, the camp was divided in two, the diffusers of the outline, its rendition by needle point sharpness in the print.

Even the movie men in recent years have been taken by the soft focus method, although it is not apparent that the enter-

tainment seeking public cares a great deal one way or the other. With them, in the majority of instances, the play's the thing, the photography is of secondary consequence.

Unquestionably, there is much to be said in favor of this softening down of outlines in a portrait. Most human eyes are optically imperfect, hence the widespread use of spectacles. Indeed, Helmholtz, the great philosopher of optics, stigmatized the eye as a very defective instrument indeed. And photographically it must be admitted that it is.

More and more the advanced pictorialists in photography are approximating their effects to those of the painter, as things which can be seen and appreciated afar off. And photographic portraits of large dimensions fall in this category. They are viewed from a distance, and therefore they admit of breadth of effect, *i. e.*, soft focus.

This doctrine does not apply to the vast amount of portrait work produced in the smaller studios, but rather to those larger and more pretentious establishments in which the aim is to produce something that shall in a sense compete with the work of the painter. There are many such, we observe, throughout the world.

We have been studying, in *The Professional Photographer* (London), the work of Maurice Beck and Helen Macgregor, the latest portraitists to "arrive" in the noteworthy artistic set in the English Capital. There is a noticeable softness about their work, all of celebrities, artistic, literary, fashionable. Says Mr. Beck, "Much of our work we do on quite small films and enlarge up. I believe in big prints because they are very little more trouble to make and a lot more impressive when finished, besides which they provide a much better chance of doing broad work."

For "broad work" read "soft focus" and there you have a definition of the kind of photograph much sought after by those, and they are many, who want something different from the "usual thing." And it is sur-

prising how many of this class there are in the community. Says Mr. Beck again, "If you have a reputation for making the photographs that people want, you can put your studio wherever you like—they will find it."

"Out of the ordinary" is said to be the only way of describing the work of Maurice Beck and Helen Macgregor. Soft focus portraits are out of the ordinary. The artistic photographer who produces them is assured of success. There is, therefore, room for the *unusual* thing as well as the *usual* thing.

Now, we have "naturalism" in cutting movies. Von Stroheim, the Goldwyn director, believes a picture, no matter how much care was exerted in making it true to life during actual production, may have its realism greatly diluted in the cutting room, if the picture is not completed under the same tenet. In the finished picture, he places only those shots of scenes which are photographed from a practical angle, that is to say, angles from which a human being would see the scene in real life. If the scene is taken in a small room, the characters are not shown from an elevated position, as though the onlooker was perched on the chandelier. Distances will not be altered rapidly during the course of a particular episode. The view is generally from a fixed point, near or far, and it is the object of Von Stroheim to eliminate unnatural angles and the rapid distance changes.

New Designs

Art Mat

KODAK

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**Kodak Finishers'**  
DELIVERY ENVELOPES

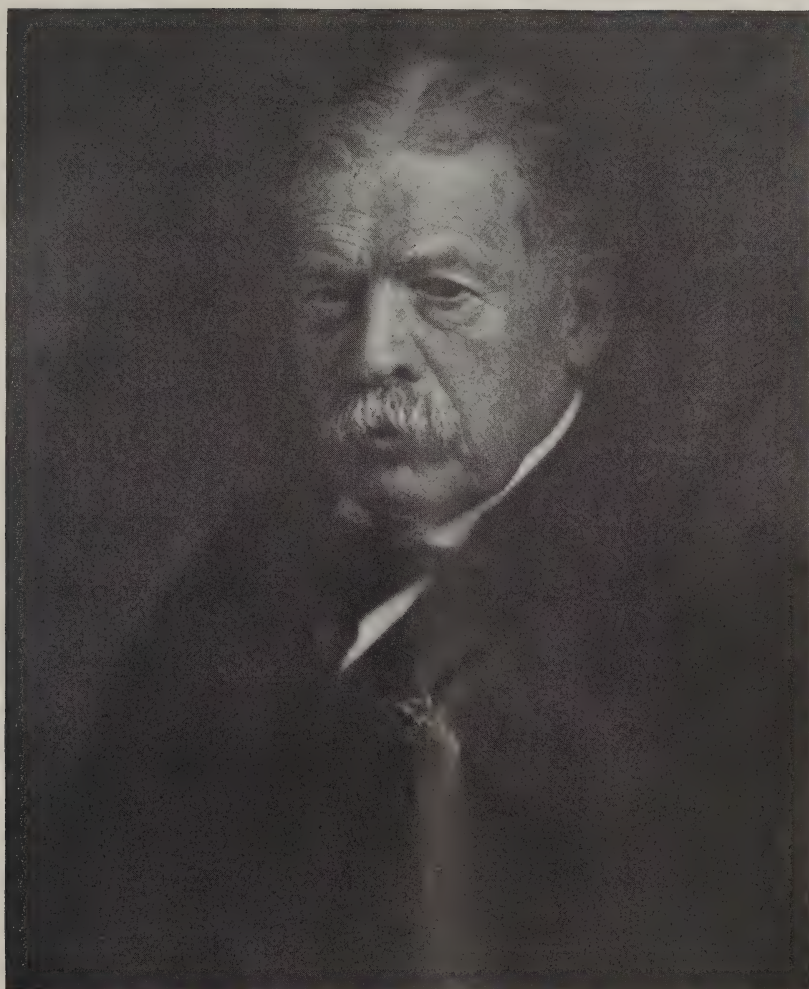
Are being used in every corner of the U. S. They are practical, neat, attractive and reasonably priced. Anticipate your Season's envelope needs and save money by ordering through OUR MILL PRINTED SERVICE now, or if in a hurry we can ship immediately from OUR STOCK SPECIAL SERVICE.

Several new designs have been added and one of these new ones will be especially valuable for your Drug Store Agencies.

As part of our SERVICE this year we are furnishing gratis to all users of our pockets, a set of snappy window cards in two colors. Our copyrighted designs are trade pullers. Write for Samples today.

The Art Press, Adrian, Mich.

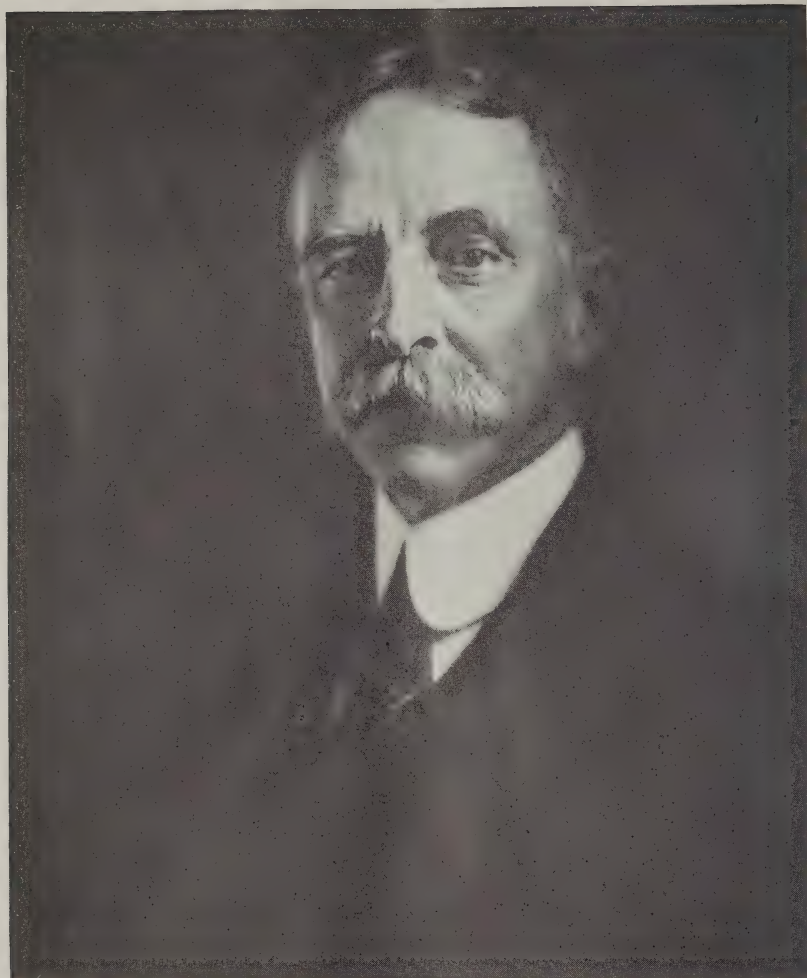




HON. RICHARD OLNEY

John H. Garo  
Boston, Mass.

From the One Man Show at the Camera Club  
New York



JUDGE ROBERT GRANT

John H. Garo  
Boston, Mass.

From the One Man Show at the Camera Club,  
New York



"PROGRESS MEANS SUCCESS"

# ASSOCIATION NEWS

Published under the authority of the Board of the Photographers' Association of America,  
under arrangement with the publishers of Abel's Photographic Weekly  
and the Bulletin of Photography

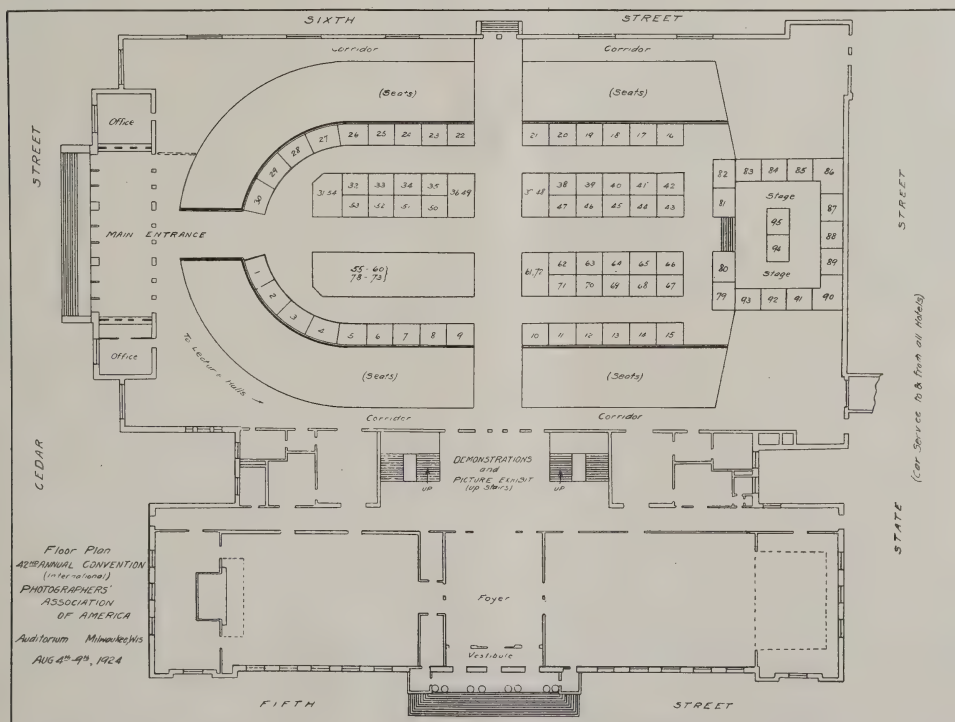
S. R. CAMPBELL, JR., Secretary, P. A. of A., 722 Bond Building, WASHINGTON, D. C.

## Forty-Second Annual Convention of the Photographers' Association of America, Milwaukee Auditorium, Milwaukee, Wis. August 4th to 9th

Judging by the size of spaces taken by the various Exhibitors this year, and the fact that out of the number they had to choose from there remains not many more than a "baker's dozen," which as you know is thirteen, it looks to us as if everyone expected an unusually large attendance at the coming Convention. Following are the

names of those who have already taken space:

AnSCO Photoproducts, Inc.  
Bausch & Lomb Optical Company.  
Beatties' Hollywood Hi-Lite Company.  
Blum's Photo Art Shop, Inc.  
Burke & James.  
California Card Manufacturing Co.



LAY-OUT OF BOOTHS AT THE MILWAUKEE AUDITORIUM

Callier Enlarger.  
 Chilcote Company.  
 A. M. Collins Mfg. Co.  
 G. Cramer Dry Plate Co.  
 Defender Photo Supply Co., Inc.  
 Eastman Kodak Company.  
 Ficks & Company.  
 J. S. Graham Company, Inc.  
 Gross Photo Supply Company.  
 Halldorson Co.  
 Haloid Company.  
 Hammer Dry Plate Company.  
 Holliston Mills, Inc.  
 Ilex Optical Company.  
 Johnson Ventlite Co.  
 L. M. Johnson.  
 Larsen-Richter Co.  
 Fred M. Lawrence Co.  
 E. N. Lodge Co.  
 Mallinckrodt Chemical Works.  
 Medick-Barrows Co.  
 Milwaukee Photo Materials Co.  
 George Murphy, Inc.  
 National Lamp Works.  
 Norman-Willetts Photo Supply Co.  
 Pa-Ko Corporation.  
 Photogenic Machine Co.  
 Reimers Photo Materials Co.  
 J. H. Smith & Sons Co.  
 Sprague-Hathaway Studios, Inc.  
 Sweet, Wallach & Company.  
 N. M. Swinney.  
 Taprell Loomis & Co.  
 Vicam Photo Appliance Corp.  
 Wollensak Optical Co.

## DESK SPACE

*Abel's Photographic Weekly.*

BULLETIN OF PHOTOGRAPHY.

THE CAMERA.

*American Photography.*

*Camera Craft.*

Co-operative Photo Supply Co.

Last week we gave you some information concerning the program, and for fear you might have overlooked what we had to offer you, we are again giving it to you here:

John Vanderpant, Illustrated Talk on Pictorial Photography.

Ross Crane, Studio Decoration.  
 E. E. Sheasgreen, Resumé of Cost Systems in Operation.  
 George W. Harris, System.  
 Wilfred E. Smith, (not announced, as yet, what he will give).  
 Walter Scott Shinn, Photography of Children.  
 R. E. Voiland, Talk on Composition.  
 Orren Jack Turner, A Demonstration.

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F. L. Wyckoff, Chairman of the Commercial Section, sent us the following information:

Tuesday morning: At the main meeting Capt. W. T. Dorward's Talk on the Master Key.

Tuesday afternoon: A get-together of Commercial Section; Address by President Stearns.

Wednesday evening: "An Hour with the Colors of the Spectrum," by George Hance for the Commercial Section.

Thursday morning: For the main meeting a play entitled "The Old Method *vs.* the New." by the Detroit Commercial Photographers' Association.

Thursday afternoon: Business Meeting and Election of Officers.

✱

Philip Fillmer, Chairman of the Commercial Exhibit has the following announcements to make:

Two exhibits of commercial photographs, instead of one, will feature this year's Commercial Exhibit of the P. A. of A. to be held from August 4th to 9th in the Milwaukee Auditorium, Milwaukee, Wisconsin.

In addition to the plan of exhibiting commercial photographs collectively by local associations—which was carried out so successfully a year ago—announcement is made of an individual competitive exhibit open to all members of the P. A. of A. Thus every commercial man in the country will be given an opportunity to show his work and to compete for prizes, whether he is a member of a local association or not.

In the local association contest, a silver



cup will be awarded to the Association exhibiting the best and most comprehensive collection of commercial photographs. The collections will be judged as units; there will be absolutely no restrictions placed on the collections as to size, finish or number of prints. And contestants are assured of satisfactory show space as additional room has been secured for what promises to be the finest and largest display of commercial photographs ever held.

Plans are being formulated for the individual competitive exhibit, in which prizes will be awarded for each of the six single photographs adjudged the best in their particular classes.

To enable the judges to pass with the greatest degree of fairness upon photographs entered in this exhibit, these classifications have been decided upon:

*Class No. 1.* Architectural — Interiors and Exteriors.

*Class No. 2.* Illustrative—Advertising Illustrations, Editorial Illustrations.

*Class No. 3.* Scientific — Photomicrographs, subjects of technical nature.

*Class No. 4.* Banquet.

*Class No. 5.* Panoramic.

*Class No. 6.* Industrial.

All other photographs not included under other classifications.



#### RULES FOR THIS CONTEST FOLLOW

1. Members who have entered photographs in their local association exhibit are eligible to enter duplicate prints in the individual competition.

2. Exhibitors themselves must mark on the back of each photograph the number of classification in which they wish their prints to be hung.

3. Signatures or names of exhibitors are not to appear on the face of the prints, but they *must appear on the back* of the individual print.

4. Prints submitted must not be framed, but may be mounted in any manner desired.

5. There will be no restrictions as to

size or finish of prints, but members will be limited to three prints in each classification.

Members are urged to prepare their prints with all expedience. It is important that prints be sent as soon as possible for preparation of hanging facilities.

Simply wrap your prints securely and mail to:

PHOTOGRAPHERS' CONVENTION  
c/o S. R. CAMPBELL, JR., General Secretary  
Milwaukee Auditorium, Manager's Office  
500 Cedar Street, Milwaukee, Wis.



### Where East Meets West

Robert Voiland, of Sioux City, Iowa, studied art as a foundation for a career in photography and today is a practical photographer, turning out a high grade of salable work for which he gets good money.

We know of no one more capable of telling photographers in a simple, practical way of the rules of art that must be fol-



Robert Voiland



Wilfred E. Smith

lowed to make good photographs. He will give a snappy illustrated talk at the coming Milwaukee convention.

Wilfred E. Smith, whose studio is in the aristocratic Blackstone Hotel in Chicago, has been making charming pictures of women for many years, with ideas in lighting and posing all his own. In his demonstration at the Milwaukee convention he will not only show you how he makes these pictures, but in a general way he will give you much valuable information.

## Estimating Specially Big Jobs

It happens, on occasion, that the photographer in a small way of business gets an opportunity of undertaking a piece of work of a magnitude that would quite put in the shade his usual run of orders. When this occurs, the first impression is liable to be one of exultation, that the good fairy "Opportunity" is knocking on the door at last. It is natural to suppose that the handling of a comparatively large sum of money, of which only a portion can possibly represent outlay on material, must necessarily leave a satisfactory amount "sticking to one's fingers."

Some experience in the execution of single jobs varying in price from twenty or thirty to over a hundred and fifty pounds, enables me to say that one should not be over-exultant when one secures such an order. On the contrary, especially if the type of work is a little outside one's usual routine, the most careful consideration and exhaustive calculations should be made before giving a definite quotation. If this is done, the business may be made to produce a satisfactory margin of profit. The danger lies in assuming that there will be one.

At one time it was part of my duty to undertake, at the shortest of notice, work that involved very rapid consumption of material in large quantities. Besides the actual work of producing results of the desired standard, much effort had to be expended in organizing matters so that the prints should be delivered within a very limited time. So long as these conditions were fulfilled, the cost did not at that time affect the question, but the experience has enabled me since to carry out very similar work when the amount of profit was, to me, the essential feature.

It must always be remembered, when considering a large order, that the work will occupy a correspondingly large amount of time. It must be seriously considered whether that expenditure of time will upset

the ordinary routine of business, that is to say, if one will have to disappoint regular clients or to refuse other work that would be treated in the ordinary flow of business. This is a question of policy, and the chances are that work of a kind or magnitude beyond the ordinary will almost certainly cause disturbance in ways quite unforeseen. For these and other reasons it is advisable to sit down quietly and write out under various headings the many details that will occur to one.

In order that no detail should be omitted (for an unforeseen, and perhaps apparently trivial matter may prove an unexpected bogey) the photographer should imagine himself to be carrying out the order right through. The headings may be roughly three, viz., Materials, Time and Policy.

One item under the latter heading has already been suggested. It is perhaps a rather vague title, but is intended to cover all items of expenditure that may be involved, directly or indirectly, as a consequence of accepting the work, that do not fall under the other items of time and material. For instance, it may be necessary to pay several visits to one's customer. Possibly a lunch or two, or some car fares may be involved. It may be that some special apparatus must be obtained or improvised. Here, again, it must be carefully considered whether such purchases will be of regular future use, or if they must be entirely debited to the particular job in hand. The chances of re-selling apparatus specially obtained must not be calculated too favorably, but a reasonable price (less estimated cost of advertising and so on) may be credited.

When coming to the materials again, one should not permit oneself to under-estimate. If the work is of a rather unfamiliar sort, or if much of it will have to be done by semi-skilled staff, a larger proportion of wastage will have to be allowed for. It might appear that in a big order the margin of



waste should be proportionately less, but one instance will demonstrate the falsity of this. A run of three hundred bromide prints from one large negative was commenced with the precaution of developing every twelfth print. Leaving the bulk to an over-confident assistant, about three or four dozen failed to develop full strength. The explanation could be attributed only to the aforesaid precaution having been neglected and the light having weakened, as it does at certain times during the day when, perhaps, large users of current switch on suddenly. This little accident alone involved a net cost of about ten dollars, and I could quote scores of similar "snags" that may as easily mean an extra day or two of work upon a job.

The cost of plates to be employed upon a job is easily calculated. When using large sizes the cost of wastage is proportionately higher than in half or whole-plates. Firstly, because larger sizes are more easy to spoil technically, and secondly, because their comparative clumsiness makes handling much slower, failures as well as good ones.

In calculating the cost of printing paper, it is very useful to reduce the area to be used to square feet, and reckon the cost at 12 to 15 cents per square foot. Not only does this method enable one to get out an estimate for any special size without applying to the manufacturers for a quotation, but the knowledge of the paper area is extremely useful in calculating the quantities of chemicals to be made up when the work is taken in hand, since it may be said that a pint of either developer or fixer will serve adequately for four square feet of paper.

The cost of chemicals does not loom very large on the account. Ten per cent of the other materials will be an ample estimate of this item.

The question of time is the most difficult to estimate in advance, especially when dealing with unaccustomed work, and possibly with insufficient or improved equipment. Here it is vitally necessary thoroughly to

go into every detail of the proposed procedure. One should reckon how many plates or prints can be produced in a batch, and from that how many batches the job will take. Here, again, a warning is needed. If it takes a certain time to make a batch of negatives or prints with certain equipment it is not enough to multiply that time by the number of batches. There are so many items of procedure, usually considered negligible, that interfere sadly with estimated times. For instance, an unusually large quantity of prints may take up such drying accommodation that further production is temporarily hampered. Even if one has a drying machine, it is inadvisable to use it for very large prints. My experience shows that the handling of prints in washing, drying (by nets or machine), sorting, trimming, etc., etc., may take up more actual working time than the process of printing and developing.

It is not a bad plan to reckon out the cost of printing, etc., according to a decent class trade list, but where the work is unusual, or of a specially high standard, it may be advisable actually to go through a sort of rehearsal, in order to arrive at a moderately true estimate.

One item, unconnected with technique, should not be forgotten. When undertaking work involving large quantities of material, it may happen that an appreciable time will elapse between commencing the work and the payment therefor. It is hardly necessary to enumerate the possible causes of

#### PRICES FOR COMMERCIAL PHOTOGRAPHY

We have printed on Index Cardboard Mr. Chas. P. Rice's price-list for commercial photographs that appeared in the BULLETIN OF PHOTOGRAPHY and we will mail three copies to any address for 25 cents.

BULLETIN OF PHOTOGRAPHY :::: 636 S. Franklin Square, Philadelphia

such delay, which may be many, besides a certain sluggishness that some firms affect. The point is that one may be called upon to pay for the material some time before receiving a check for the work; it is just as well for the man with a small bank balance not to ignore the possibility.

When the actual outlay involved in carrying out work has been carefully calculated, including wages, extra help if required, and all other details, the total will often come perilously near to a guessed estimate of the selling price. A quotation should cover a reasonable amount of waste material and time, according to the nature of the work, and a fair margin of profit.

If the job goes through more smoothly than one has anticipated, so much the bet-

ter, but the price should be based rather on the assumption that a high level of results will not be maintained without a fair margin of time and material.

In the actual handling of the work there are many ways in which careful foresight can assist towards profitable timesaving, and as many in which the absence of it can fritter away the margin of profit. An hour or two spent in the careful spotting of negatives, for instance, in the case of long runs, can easily save a day or two upon the prints, while the provision of suitable masks or other devices may make trimming practically an automatic process which can be carried out rapidly by entirely unskilled help.—D. CHARLES in *The British Journal of Photography*.

## Give Ten Commandments for Success in Photographic Business

FRANK H. WILLIAMS

An advertising agency man who has been closely connected with the photographic business for some years, recently prepared the following ten commandments for success in this business:

*Commandment No. 1*—Make every customer feel at home just as soon as he or she enters the studio. Handle all work as quickly as possible so that none of the customers will have to spend a lot of time waiting around. Long delays are always discouraging to the patrons of the photographic studio and result in irritations which may make the photos a failure.

*Commandment No. 2*—Keep the studio in spic and span condition all of the time. Photographic studios get such a large amount of patronage from people who are accustomed to finding the best of everything in the way of appearance, cleanliness, comfort and up-to-dateness in the stores they visit, that it is the best sort of business for the studio to cater to these people by keeping in top notch condition all of the time.

*Commandment No. 3*—Take a real interest in the studio's customers. Be interested

in them not only at the time of the sittings, but continue this interestedness in them after they have left the store. Call them up a couple of times during the year and ask them if they don't want some more photos made. Just before the anniversary of the day on which they had their sitting, call them up and ask them if they don't want to come in for another sitting. Get them to tell what their friends and acquaintances said about the picture. The more interest the studio manifests in its customers all of the time, the more certain the studio will be to please the customers and retain their trade.

*Commandment No. 4*—Do everything possible all the time to promote the local interest in photos. Make speeches about photography to various organizations if possible and get into the limelight with regard to photography. To do so will be to get highly valuable free publicity.

*Commandment No. 5*—Make the displays of photos in the show case just as attractive as possible and change them frequently. People nowadays have gotten so much in the



## CIRKUT ENLARGEMENTS

**MORTON & CO.** 515 MARKET STREET  
SAN FRANCISCO, CAL.

habit of "window shopping" that they would be impressed by such displays and made to feel more like extending their patronage of the studio.

*Commandment No. 6*—Watch the studio's stock of necessities so as not to get overstocked on stuff that isn't used up for long periods or which deteriorates, and so as not to run short of materials that are in constant demand. The buying end of the studio can make or break the establishment and that is why this phase of the business should be watched so carefully all the time.

*Commandment No. 7*—Watch the trade paper carefully for hints and suggestions which can be adopted in extending the studio's business. The trade paper is constantly searching out such items from all parts of the country and is getting them up in attractive, interesting and concise form and is passing them along to its subscribers. The continual perusal of the trade paper can be made to be a real asset to the live-wire studio.

*Commandment No. 8*—Treat all patrons courteously and kindly, but do not play favorites as the studio which gets ahead the farthest in the long run is the studio that treats all customers alike.

*Commandment No. 9*—Be on the job. If there is any one line of business which demands constant attention from the owner or manager, it is the photographic studio.

*Commandment No. 10*—Hustle for business all the time. The man who goes out after business instead of waiting for business to come to him, is the man who gets the most business in the long run.

Aren't there some worth-while pointers and suggestions in all this for alert, progressive studios?

✽

The display window is all that distinguishes your shop from a warehouse. In fact, so far as the customers-you-hope-to-get-but-haven't are concerned, your windows are your shop.

## Announcement of Incorporation

**WILLIS & CLEMENTS**  
AND  
**BERRY-HOMER CO.**

have incorporated under the name of

**WILLIS & CLEMENTS, Inc.**

for the continuance of the sole American agency of The Platinotype Co., Ltd., London, England, and the printing and finishing business of Berry-Homer Co.

Platinotype, Palladiotype and Sattista papers always in stock.

Printing for the trade on the above papers. Enlargements on bromide and chloride papers, etc., under the direction of Messrs. Berry and Homer.

SEND FOR ALL LISTS

**WILLIS & CLEMENTS, Inc.**

604 Arch Street, Philadelphia, Pa.

I N S E A T T L E

## The Fifth Annual PICTORIAL SALON OF PHOTOGRAPHY

Will Be Held This Year From

October 20th to November 1st

In The

FREDERICK & NELSON Auditorium

Entries Will Close September 20th

Details of awards to be made and of regulations governing competition, are contained in a prospectus which will be mailed upon application to

PHOTOGRAPHIC EXHIBITION BUREAU

FREDERICK & NELSON

SEATTLE, WASHINGTON

## Modeling in the Portrait

The photograph as a means of artistic expression must call to its aid the principles of art, and in much the way the painter does. That is, the photograph depends essentially upon the chiaroscuro or scheme of light and shade in the picture, in order to get the illusory appearance of depth and relief upon the flat surface on which the picture is projected. It is in this respect allied to the painting, but as one of the dominant excellencies of a photographic picture is its accuracy of delineation of form, it must approximate what the sculptor effects and must in a measure be controlled to avoid exaggeration of relief, so that the photo artist, so to say, is constrained to do despite to form, and strive by legitimate means to repress too great verity of outline, to get the mild relief we see in painting. To give the suggestion of a sculptured head in portraiture, therefore, must be avoided. It would indeed be limiting the scope of art in photography to attempt any conformity to the presentation of sculptured effect in a portrait, inasmuch as this would be a tendency toward mere record work of the actual.

The photographer must constantly refer his work to the work of the painter and imitate his methods, conforming his composition to the same rules of government, although much in the way of modeling may be learned by study of it in sculptor's work. Besides, sculpture enables the photographer to study much that is valuable, much that is really essential to portraiture, that is, the appreciation of the grace conveyed to composition in portraiture and figure subjects by the masterful way in which suggestion of vitality and natural balance in sculpture is exhibited. The relief in portraiture is never pronounced. There never should be shown the head, as we see things in the stereoscope, never the suggestion of the possibility of vacant space all about it. The light must be so managed that there is a sort of blending of the head with the background, and so care must be had to so adjust background

and head that the impression of a gradual emergence of the head from the background is suggested. From observation of the portrait work of distinguished painters, we will see that some favorite method of illumination is resorted to. For instance, DaVinci preferred a tempered light, which gives peculiar mysticism to his pictures. It pleased him to play the music-chiaroscuro in a minor key. The effect is charming and we have seen photo portraits which give a like effect. Reubens, the painter of magnificence, tries to get the splendor of nature—a difficult feat in photography, because the photographer has not the control of relative scale of light and shade which the painter has. The photographer is apt to get violent contrast.

Rembrandt shows us a dark atelier, where a mere pencil of light penetrates. He is lavish in shadow, but his shadows are well connected. There is always a wealth of gradation despite the contrasts, and work in his line is often effectual in photography where the artist avoids abrupt passages of intense high-light and deep shadow.

The scope of the photographic artist is not much constrained, since he has considerable latitude in choosing his illumination. After he has chosen the scheme for illumination, he must study to control it. He can suppose it to come from a wide or a narrow source. If his intention is to produce something a little startling, he may narrow down the source of light, but he must see that at the parts where light strikes most intensely, such passages must be set off by well defined shadows—not blank blacks, but luminous darks.

The question is asked, "What shall be the angle of incidence of the principal light? Shall it proceed from above, from side, in front or somewhat from behind the model"? And the answer is, it depends upon the effect to be produced and the nature of the subject. There is a tendency, nowadays, especially where artificial illumination is had



# 42<sup>ND</sup> ANNUAL CONVENTION

(INTERNATIONAL)

## Photographers' Association of America

*Milwaukee*  
*Wisconsin*



*August*  
*4th to 9th*

### "THE BALANCED PROGRAM"

REDUCED RAILROAD RATES  
MEET OLD FRIENDS

EDUCATION AND ENTERTAINMENT  
GET NEW IDEAS

---

*Have you paid your Association dues for 1924?*

---

recourse to, to employ more than one source of light. Effects are to be had, but rarely the presentation of "breadth"—a feature so important in pictorial work.

The direction of lighting is most important, because it affects the position and shape of all the masses of the picture. When artificial lights are made use of and care is not taken to differentiate the intensities of the lights, there is no breadth of effect manifest, and we have loss of all suggestion of planes.

The auxiliary lights when used as reflectors, must be kept subsidiary to a main light, if approximation to natural lighting is the intention. It is most difficult with such lighting to get the modeling of the flesh or any proper relief of parts.

Natural illumination is capable of such varied manipulation, even to the extent of making unusual effects, that it seems strange that any but the most expert should worry themselves with experimenting with artificial light. The photographer ought to

study every individual subject, and determine the way to bring out character, and not employ a general lighting for all subjects. One subject may look beautiful under a certain angle of illumination, but will look weird and unnatural under another lighting.

A good rule, of wide application, however, is to get the light on the model so that the mass of half-tones occupies half the space to be covered, and then let the principal half-light and shadow have the other half. Whatever selection as to the distribution of the light and shade may be determined upon, one thing is imperative—there must be a unity in effect. That is, there must never be two light masses of equal intensity, nor two dark masses of equal vigor. Every pictorial subject should present one dominant point in the general mass of shadow, and also one dominant in the high-lights. Take one of VanDyck's portraits, for instance, and study it. The figure is dressed in dark garment and wears a hat.

*Please mention "Bulletin of Photography" when Corresponding with Advertisers*

THE HOUSE THAT SHIPS PROMPTLY

A factory may be ever so large, but it doesn't follow that it may make the best product. Big businesses require a big overhead—and you pay a lot for overhead.



## Gross Mountings

are made in an up-to-date plant with a minimum of overhead.

That's why we give you the advantage of

*PRICE,  
QUALITY and  
PROMPTNESS*



It will be noted that the dark mass in the hat is seen less in volume than any area or part in the dark cloak, for if these two parts should just balance, the equilibrium of the whole picture would be disturbed. The model we are looking at has a mass of luxuriant hair. You see that the head exhibits the dominant light, as it should in a portrait, and the hand is never anywhere as light as the face of the model.

It is like composition in music—some pictures have only melody, others have both melody and harmony; one is sketchy, the other has breadth of effect.

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### Then and Now

The photographer who commences business these days is luckier than he of old who had to improvise everything for himself. He had, perhaps, seen a Daguerreotype, a calotype or a wet collodion positive on glass or tin and resolved to take up the making of these pictures as a matter of business.

The writer was familiar with men who did this, who took this momentous step, sixty and seventy years ago. Two of his acquaintances who built up very successful portrait businesses were originally carpenters, another was a barber, a fourth was an ex-seafaring man. Others left the professions, and many more walks of life to become photographers. And most of them were successful. But they had to work things out for themselves. Anterior to about 1880, the supply stores were singularly exiguous in the matter of the necessary apparatus and accessories.

Contrast that condition of things with that prevailing at the present time. Should you have the necessary capital or determination to open a studio of the most pretentious kind, to aim at the highest class of work right off the bat, every essential appliance is commercially available. For instance, we note in a European contemporary that a vote of thanks was passed by a Scottish society to Kodak, Limited, for showing the film which "portrays under idealistic conditions the business and technical sides of a profes-



sional photographer's business." This film is now well known on both sides of the Atlantic.

There must be many now veering toward the sere and yellow who will envy the younger generation of photographers their facilities and opportunities. And there is no wonder, therefore, that the production of photographs of a high-class average is a common characteristic of the profession.

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## When Business Slows Down

FRANK FARRINGTON

When business in the studio slows down more than is usual with an unfavorable time of year for photographic work, the photographer is apt to assume that it indicates a shortage of money on the part of his public. If he is in business in a mill town where mills have shut down, the assumption is in part warranted. If he is located where prosperity depends upon the farmers' success, and the farmers are getting low prices for their products, or holding them for higher prices, then also it is logical enough that there shall be less money in circulation.

If your space is next to that of an advertiser using a heavy black border, you may profit most by omitting a border and using a margin of white space. If the advertisements next to yours have insignificant borders, or if you adjoin reading matter, then a relatively heavy border may be desirable. It must be admitted, however, that a very heavy border on single-column advertising, uses up too much valuable space. It is seldom advisable to use a border more than six points in width. (A "point" is a seventy-second of an inch in type measurement). Borders varying from 3 to 6 points are suited to single-column use.

You may buy a special border to be exclusively your own if you seek to give your advertisement individuality. It may be said, in connection with the use of a heavy black border on a studio advertisement, that the impression made by such a border is not one of artistic merit. Something should



*Are Available*



*If not available  
at your dealer's,  
write direct to*

**SWEET, WALLACH & COMPANY**

(Eastman Kodak Company)

*Sole Distributors for the United States*

133 N. Wabash Avenue - CHICAGO

## BRIELOFF Portable Skylite

"The Light That Never Fails"

The most compact and efficient portable lighting outfit for the photographer.

*Literature from dealer or direct  
on Home-Portrait and Studio  
Lighting Apparatus.*

BRIELOFF MANUFACTURING CO.  
119 Lafayette Street New York



FOR BEST RESULTS USE A

## Packard-Ideal No. 6 Shutter

*Operated at 1/25 of a second, in connection with  
a high-power light.*

MICHIGAN PHOTO SHUTTER CO., Makers  
*Ask your Dealer.* KALAMAZOO, MICH.

## VICTOR OPAKE

AN EXCELLENT PREPARATION FOR BLOCKING OUT ON NEGATIVES. IS IN SMOOTH, MOIST FORM—WORKS UP EASILY—DOES NOT CHECK, CRACK OR PEEL. WILL WASH OFF WHEN DESIRED.

No. 0—¾ oz. jar - - 25 cents.

J. H. Smith & Sons Co., 3544 Cottage Grove Ave., Chicago

# The Portrait Studio

FOURTH EDITION

A small book (5x7 $\frac{1}{4}$  inches) crammed full of information on everything the portrait photographer of experience wants to know relative to the construction of studio arrangement of light, and various contrivances for manipulation in getting effective portraiture. The essential only is considered; but all that is needed is here.

*Send for your copy today  
Only 75 Cents, Postpaid*

**FRANK V. CHAMBERS**  
636 South Franklin Square, Philadelphia

## LIGHT AND SHADE AND THEIR APPLICATIONS

By M. LUCKIESH

THE present work by Mr. Luckiesh considers primarily the scientific phase of light and shade. He directs you how to observe, record and control illumination to produce varied results.

Shows you how to study the application of the fundamental principles; the effects of the distribution of light, its relation to the object illuminated and the influence of surroundings upon the scene of illumination.

The subject is so presented as to be fully within the comprehension of those who have not received a particular scientific training.

**THIS IS A BOOK THE PHOTOGRAPHER  
HAS LONG DESIRED**

135 illustrations, 10 tables and 266 pages.

*Price, cloth, \$3.00 net.*

**FRANK V. CHAMBERS**  
636 Franklin Square Philadelphia

be conceded to the development of artistic effect.

As to headlines, the heading of the small advertisement goes far toward securing readers—if it is the right kind of a heading. If the heading is stupid, characterless, without interest, readers will be few. People are not seeking advertisements of studios as they are seeking news items. At best, they are only open minded and willing to show interest in what appeals to them. The advertisement that does not call, through general effect, headline or display features, does not get read. No one will pause to read an advertisement that does not make an interesting appeal.

The headline ought to present a point of contact between the advertiser's proposition and the reader's wants. The user of double-column space may run a heading of four words of average length and so attain highly successful headings. Four average words are about the limit of the instantaneous grasp of the human eye. You look at an average four-word heading and you can take it all in without moving the eyes along. But the single-column advertiser cannot use four words on one line. There is not enough space.

The advertiser may think of one word that will serve as a heading. If so, that word may be set in any type, without having to economize on space. It must be said, however, that it is a mistake to set the heading in capital letters. Words or sentences in capitals are hard to read. Never use capitals for emphasis unless you are willing to sacrifice legibility. Use capitals for the first letter of each word, and small letters, or what the printer calls "lower case," for the rest. Note the difference in the legibility of the following two lines:

DEPENDABILITY IS ALL  
IMPORTANT

Dependability is all Important

By using what is called "condensed" type, it may be possible to use a headline of three words in single-column space, but if the



line is going to look crowded, if it will be hard to read, better change to something of less length. This matter of getting the headline right is all important.

Sometimes a photographer may acquire a supply of suitable, artistic little cuts and run one at the head of each ad instead of a headline, and the effect, if the cuts are of an attractive and appropriate sort, may be very good. But avoid cheap stock cuts of no interest or merit.

The necessity for choosing a new and catchy heading for every ad is avoided by some advertisers by running the same heading all the time; for instance, "Stafford Says:" and following this each time with some new, catchy phrase or sentence. A clever "ad" writer may in this way gain a reputation for his "sayings," causing people to look for them each time.

A single-column advertisement may occupy more inches of space than some double-column ads, but a long narrow advertisement is too much of a shoestring to be attractive or effective. It is better to broaden the space to two columns than to extend it lengthwise only.

If you would get results from your advertisement, devote the matter in it to selling people each time on some one idea.

Be sure your name and your location appear at the foot of each ad, not in large type necessarily, but in plain type of such display as will not detract from the prominence of the headline display. The name line is one bit of display that may be set all in capitals to advantage. It will have a better balanced effect if so displayed. The photographer does well to secure an individual name plate or a signature that is, perhaps, a duplicate of the signature on his photographic work. This helps advertise his signature and it gives individuality to the advertisement.

For success in single-column advertising, study all the other advertising in the paper and see how you can make yours stand out and, at the same time, how you can give it a somewhat artistic individuality.



## In the Service of the Profession

In the past forty years that we have been serving the photographic profession, it has been our constant aim to maintain the highest standards of quality and craftsmanship. Promptitude in service has ever been our watchword.

### *Our Specialties:*

ENLARGING IN ALL ITS BRANCHES  
DISTINCTIVE PORTRAITURE WORK  
WATER COLORS  
OIL PAINTINGS  
OIL EFFECTS  
ART PRINTS  
ASTRO TONES  
GUM PRINTS  
PORCELAIN MINIATURES  
IVORIES

*Write for price list No. 8.*

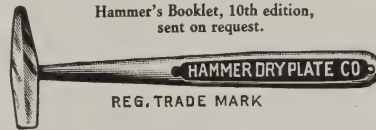
*Consult Blue List No. 2 on Specialty Work for your Amateur Trade.*

**BLUM'S PHOTO ART SHOP, Inc.**

1021 North Wells Street

CHICAGO

**H**AMMER PLATES excel in speed, color-range and reliability. They are coated on clear transparent glass and meet all demands of climate and temperature.



Hammer's Booklet, 10th edition,  
sent on request.

## HAMMER DRY PLATE COMPANY

Ohio Avenue and Miami Street  
ST. LOUIS, MO.

New York Depot, 159 W. 22d Street  
NEW YORK CITY

## CONVENTION DATES FOR 1924

Association	Location	Date	Secretary
Missouri Valley . . . . .		Postponed until 1925	Clarence W. Gale, Beatrice, Neb.
California . . . . .			{ I. M. Reed, 703 Market St., San Francisco, Cal.
Pacific Northwest } . . . . .	Portland, Ore. . . . .	August 25, 26, 27, 28 . . . . .	{ C. F. Richardson, Milwaukie, Ore.
New England . . . . .	Swampscott, Mass. . . . .	Sept. 16, 17, 18, 19 . . . . .	Ira Frank Lindsay, Manchester, N. H.
North Central . . . . .	St. Paul, Minn. . . . .		Jos. Fritsch, Faribault, Minn.
Ohio-Mich.-Ind. . . . .		Postponed until 1925	Merl W. Smith, Hartford City, Ind.
P. A. of A. . . . .	Milwaukee, Wis. . . . .	August 4 to 9 . . . . .	S. R. Campbell, Jr., 722 Bond Bldg, Washington, D. C.
Southwestern . . . . .	Oklahoma City, Okla. . . . .	October 13 to 16 . . . . .	J. S. Edwards, Amarillo, Texas
Wisconsin . . . . .	Milwaukee, Wis. . . . .		J. A. Glander, Manitowoc, Wis.

### How Big Is Your Business?

How big is your business? Are you well enough satisfied with its size that you care nothing about having it grow bigger?

How big a photographer are you? Are you satisfied to stop where you are and grow no greater in your profession?

Mighty few men are so well satisfied as to have no desire to see their business increase, but not all photographers who want to build bigger are willing to make the sacrifices necessary to such accomplishment.

In order to develop a business to the greatest possible extent, it is essential that a man shall *be* something, the sort of a man as was Cardinal Richelieu, of whom Malesherbes said, "Obstacles but tempt him, resistance only piques him, and nothing that is put in his way diverts him."

You can be like that. Perhaps you are.

Perhaps obstacles that arise, making it difficult to add to your business, only tempt you to try your hand at overcoming them. Perhaps resistance in the form of competition or of indifference on the part of the

public you seek to interest in your studio, only piques you, making you feel that you will show them that you can develop business in spite of adverse conditions. Perhaps nothing that happens that inclines to divert you from your purpose of building a bigger and greater business, is able to turn you a hair's breadth from your determination.

I hope you *are* like that, *determined in your attitude, urgent in your efforts, resolved to be master of your own commercial and professional destiny.*

There is no limit to your growth unless there is a limit to your ambition, and to the determination back of it.

### AMONG THE SOCIETIES

#### California-Pacific Northwest Convention at Portland

Clarence Stearns, President of the P. A. of A., will be on the program at the Pacific Coast Convention, to be held at Portland, Oregon, August 25th to 28th. Also Frank Scott Clark, Detroit, Mich., and Laurence B. Morton, President of the

## GRAF SUPER LENSES



*The Utmost in Quality*

### The Graf Variable Anastigmat—"The Inevitable Lens"

#### THOSE WHO USE IT:

Nickolas Muray  
Eugene Hutchinson  
Edward Weston  
Dr. Arnold Genthe

John Wallace Gillies  
R. W. Trowbridge  
Paul Outerbridge, Jr.  
Francis Bruguiere  
Clarence H. White

Karl Brown  
Famous Players-Lasky  
Charles H. Partington  
Bert L. Glennon

Harris & Ewing  
O. C. Reiter  
George H. High  
N. Y. Institute of Photography  
William Shewell Ellis

Chicago Office, 410 South Michigan Boulevard

New York Office, 80 West 40th Street

The Graf Optical Co., South Bend, Ind.

## GRAF SUPER LENSES

*Please mention "Bulletin of Photography" when Corresponding with Advertisers*



Photographers' Association of California and Ex-President of the Commercial Photographers' Association of San Francisco. Mr. Morton will talk on organizing commercial photographers. Ralph Young, of Lothers & Young, will talk on "The Human Interest in Photographic Illustrations." Sigismund Blumann, well-known efficiency engineer of San Francisco, will give two talks—one on "Ethics" and one on "Business," illustrated by charts. These are just a few of the attractions at Portland. There will be others which will be announced from time to time.

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The officials of the Southwestern Professional Photographers' Association have been obliged to change the time for their convention, which is to be held in Oklahoma City, Okla. *The dates are now October 13th to 16th.* The previous dates for this convention followed so closely the dates for the New England Convention that the manufacturers would not have had sufficient time to ship their goods.

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On June 9th the Photographers' Association of California put on a "jinks" program at the Palace Hotel, in honor of the Eastman School of Photography, which began its session on June 10th in San Francisco. It was a great success. Guests of the Association included A. W. Pye, Manager, and Harry H. Shed, Assistant Manager, of the Pacific Coast Branch of the Eastman Kodak Company, and the following three members of the Eastman School of Professional Photography: A. B. Cornish, J. B. Glaze and B. N. Sederquist.

The "On to Portland" Committee was content with the interest aroused in the Convention at Portland August 25th to 28th.


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### Tax on Wollensak Lenses

On and after July 15, 1924, the Wollensak Optical Co. will discontinue their policy of paying the government retail sales tax on photographic lenses. When this discount was levied on January 1st, 1922, the Wollensak Company absorbed it in the hope that it was only a temporary measure and would be repealed before long. However, because of constantly increasing costs in manufacturing and materials, they find it necessary to pass this tax on to the ultimate purchaser.


This does not materially alter the price of Wollensak objectives. The tax is figured on the wholesale cost of the lens only and accordingly only amounts to about 5% of the prevailing list price on Wollensak outfits.

They express the desire to keep their prices as low as is consistent with Wollensak quality and urge all photographers to bring to bear whatever pressure they can to effect the repeal of this tax on photographic lenses.



BECOME A  
**PROFESSIONAL  
PHOTOGRAPHER**

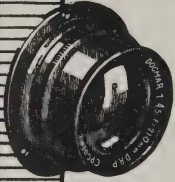
MOTION PICTURE  
COMMERCIAL



**Earn \$35 to \$125 a Week**

Three to six months' course. Day or evening classes. Easy terms if desired. Largest and Best School of Photography. An interesting, illustrated booklet (free) on choosing a vocation and the exceptional opportunity Photography offers. Ask for Catalogue No. 66.

**N. Y. INSTITUTE of PHOTOGRAPHY**  
NEW YORK CHICAGO  
141 W. 36th St. 630 So. Wabash Ave.



**COMMERCIAL  
PHOTOGRAPHERS!**

The most satisfactory all-around lens you ever used. A guarantee tag protects you and indicates the genuine.

GOERZ

**Dagor f6.8**

*Descriptive literature upon request*  
**C. P. GOERZ AMERICAN OPTICAL CO.**  
317C East 34th Street, New York City

**THE PERFECT BACKING CLOTH**  
*For Commercial Work*

TRADE MARK

WARRENTX

REGISTERED

**No Paste or Glue Required**

Made in all sizes      Write for Samples

**WARREN PRODUCTS CO.**

269 Canal Street      New York



**LEARN PHOTOGRAPHY**

BETTER POSITIONS " BETTER PAY

Many opportunities are now open to ambitious men and women. For 29 years we have successfully taught

**PHOTOGRAPHY** Photo-Engraving and Three-Color Work.

Our graduates earn \$35 to \$100 a week. We assist them to secure these positions. Now is the time to fit yourself for an advanced position at better pay. Terms easy; living inexpensive. Write for catalog TODAY.

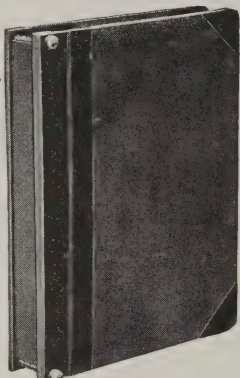
Illinois College of Photography, Box B. P. 543 Wabash Ave., Effingham, Ill.

# BIND your copies of

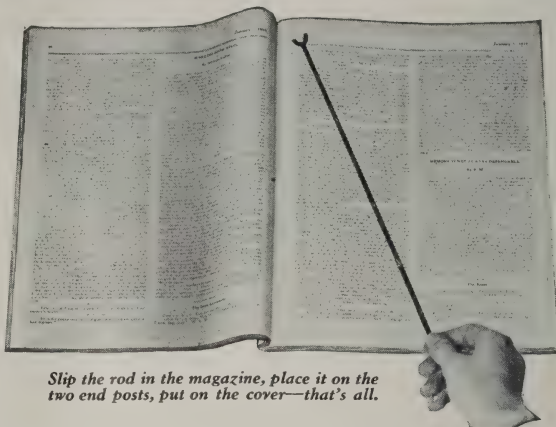
## BULLETIN OF PHOTOGRAPHY

### in the only perfect way

THE only Magazine Binder that will quickly and securely bind each issue as published and bind one magazine or a complete file without in the slightest manner mutilating same. No strings, clamps, springs or locks used. Retains at all times the appearance of a neat and substantially bound book, no matter whether there is only one magazine in the Binder or a complete file. Nothing complicated, nothing to get out of order.



Over 2,000 sold and never a complaint.



*Slip the rod in the magazine, place it on the two end posts, put on the cover—that's all.*

Nothing complicated, nothing to get out of order.

❑ The Binders hold one volume (26 copies) of the BULLETIN OF PHOTOGRAPHY and resemble the loose leaf ledger binders, only each copy is held in place with a flat steel rod (see illustration) fitting on pins.

❑ We've used these Binders in our own office for the past nine (9) years and say that they have proven indispensable.

**Price \$1.75, Postpaid**

or send us \$3.25 and we'll include a year's subscription to the Bulletin of Photography

**FRANK V. CHAMBERS, 636 South Franklin Square, Philadelphia**

## SERVICE

There's a lot of talk about service in business today, as if service were a newly discovered selling idea.

Yet business—both industry and commerce—never had any other reason for existence.

Long, long ago our ancestor, the caveman, supplied the simple wants of himself and his family by his own production and procurement. If the source wasn't good, he didn't complain, nor change the source of supply, because he was it, and he suffered and forgave himself.

Then as numbers increased, specialism began. The good hunter hunted. The artificer made implements. The woodsman gathered wood. The herbalist gathered edible or medicinal plants. There developed barter and exchange, and finally a common medium of exchange. Each rendered his service for the common good, and the best service prospered.

Civilization has developed all of this growth into great industries and commercial businesses, common centers of the exchange of services through money exchange.

But with this development there grew up two essential elements, each with a powerful influence on service.

One of these is competition.

The other is profit.

Competition urges each business to render a

little better service than the competitive business renders, in order to get the trade.

Profit urges that the service be not more expensive than is fair and compensatory.

Profit eventually demands that excess service be paid for in higher prices.

Here you have the facts and laws of business.

Can there be too much service?

Undoubtedly, and especially from the point of view of the person served.

Every transaction is worthy of a profit. So much service—so much price. More service, more price.

And another remedy is education of the buyer.

When the buyer asks an unusual and expensive service, approach him thus:

"Ask of me any costly service when you find yourself in a tight place, and must have it. But plan ahead and give me the same chance to make a profit on each of my transactions that you want yourself on each of your transactions."

That's fair common sense, and your customers will understand.

Then standardize your service on a basis that is fair and reasonable, and not to beat competition.

Service! It pays when fair.

It reacts when unfair.

—COL. B. A. FRANKLIN, in *Strathmore Town News*.

*Please mention "Bulletin of Photography" when Corresponding with Advertisers*



## AS WE HEARD IT

H. V. Bell has opened a new studio at 4854 Rainier Avenue, Seattle, Wash.

A. M. Brown, formerly of Frederic, has just completed an up-to-date studio in the Berlin building, St. Croix Falls, Wis.

C. A. Robbins, of Salem, Ill., died at the Centralia Hospital on June 12th, from an operation for appendicitis. Mr. Robbins is survived by his widow.

Albert Pauli, a member of the Pauli Bros., photographers of Wyoming, Ill., was stricken with paralysis on June first, and passed away that evening at his home. He was about fifty years of age and unmarried.

Dwight Sinclair and Daniel Shaw have purchased the downtown studio of Charles Gilbert Shaw, at Bloomington, Ind., and will take charge of the establishment upon completion of the new Shaw Studio on East Sixth Street.

Harry A. Bliss, commercial photographer of Buffalo, N. Y., died suddenly on June 20th in Barre, Vt., where he had gone on a motor trip with his wife and daughter, Josephine. Mr. Bliss was fifty-five years of age and is survived by his widow, two daughters and one son.

Thomas Smales, veteran photographer, died at his home in Providence, R. I., on June 19th, after an illness of about eight months. Mr. Smales was eighty-one years of age and had retired from active work five years ago, his studio continuing, however. He is survived by his widow, son and daughter.

Charles S. Nash, a former demonstrator for the Cramer Dry Plate Co., passed away on June 26th. He had to undergo a serious operation about two weeks ago from which he was apparently gaining and expected this week to be moved to his brother's estate for convalescence. Mr. Nash was seventy years old and is survived by his widow and brother and sister who especially mourn his loss.

Jersey City's only woman photographer, Mrs. Lucy McCreedy, who for the past fourteen years has conducted the Lucille Studios, 155 Newark Avenue, died at Christ's Hospital, this city on June 12th, following a one week's illness with lobar pneumonia.

Mrs. McCreedy was well known in the downtown section of the city, where she has lived the greater part of her life. Always interested in the art of photography she, as a girl, secured employment with the famous Sarony Studios, in New York, in order to get practical experience. Afterwards she started her own studio in Jersey City, even before the sudden death of her husband, William James McCreedy, almost ten years ago. She was always successful with studies of children, and was famous all over the city for her work along that line.

Mrs. McCreedy was forty-three years of age and is survived by one son, a brother and sister.

## Reliable Photo Supply Houses

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IN WHICH IS INCORPORATED "THE PHOTOGRAPHER" AND THE "ST. LOUIS AND CANADIAN PHOTOGRAPHER"

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## Editorial Notes

It is said that in the British Isles there are 8,000 professional photographers as against 14,000 in the United States. We are inclined to think the former number is placed too high. When the present writer founded the Professional Photographers' Association, twenty-three years ago, the number was only 4,000, and we do not think the number has doubled in so short a period. Probably 6,000 is nearer the mark. We note that "over there" the perennial grumble of the assistants is occurring and they talk of forming their own trades union. Such a thing is unheard of in the United States, where, on the whole, we think the photographic assistant has a better time of it than his British confrere.

At this season of the year flower photography is very general among amateur photographers, and we are surprised that in professional work the fair harvest of the fields does not more often appear. We were looking at a newspaper picture of a prominent woman politician the other day, in connection with the late Democratic convention in New York. She carried a large bouquet or bunch of flowers which added largely to the attractiveness of the picture. Fresh flowers are always graceful and in photography they exhale considerable charm, as a rule more compelling than that of the human sitters, of whom the likeness is most valued. As a studio accessory, flowers cannot be excelled for utility and beauty.

✱

The probable effect of damp upon sensitive films, plates and papers, especially in parts of the country where humidity prevails, is not often seriously considered by photographers. Hence a note of warning on the subject may not be out of place. Damp, of course, lowers sensitiveness and this leads to under-exposure with consequently faulty images. All sensitive preparations should be kept in a cool, dry place with an unvarying temperature. This is easily provided in almost any studio or other places where plates and papers are stored.

And in the rainy season, extra precautions should be taken to exclude moisture laden air which is apt to intrude its unwelcome presence if not guarded against.

✱

The *Photographische Correspondenz*, a once well known European publication, edited by Dr. J. M. Eder, and suspended by the war, is about to resume its appearances. At one time this was an authoritative periodical. But in the cycle of events it has become only a name. However, we welcome its resurrection. We perceive that photography in Germany is "picking up" as the publications that reach us are full of interesting material. It must not be forgotten that Germany contributed materially to photographic progress. But, why, in the name of common-sense, are some of our English contemporaries going out of their way to attack the qualities of German-made lenses? And also why call them names. We are sorry to see our young contemporary, *The New Photographer*, indulging in this bad habit.

✱

The retirement is announced of Arthur C. Braham, of the Autotype Company. Mr. Braham has been demonstrating the carbon process for nearly two score years, probably the longest record of its kind and has well earned his repose, in which the BULLETIN OF PHOTOGRAPHY wishes him every happiness. Carbon is one of our oldest printing processes and notwithstanding the phenomenal success of bromide in its many forms, still has innumerable adherents. At one time carbon was looked upon as having the acme of permanence, which was challenged by platinum in the early eighties. We remember the bitter contests waged over the matter.

✱

The remarkable continuity of public interest in photography is evidenced by the recurrence of attention to the need of some system of color photography which shall be generally acceptable. At the recent British Congress there were not any examples on

view which drew unfavorable comment from a distinguished visitor, who animadverted not only upon the absence of color specimens, but also indicated what in his opinion was a good line of experiment. His remarks are reproduced in our contemporary, *The British Journal of Photography*, and we expect them to evoke criticism. Of course we have many fine processes of photography in natural colors, but they do not seem to reach the public at large. Why is this?

✱

"The Child" is the text of many photographic addresses on both sides of the Atlantic just now. Marcus Adams, the noted English pictorialist, recently gave an address in which he remarked that nearly every child who came into his studio, liked him. Hence his success. Children are hypercritical of their elders and seldom err in the bestowal of their affections. It may be said that artificial aids to securing the photographic attention of children are necessary in the inverse ratio of the photographer's ability to interest them. Mr. Adams, we conjecture, needs little extraneous aid in enlisting and holding their attention.

✱

The Mercer Studio, Owensboro, Kentucky, comes in for an excellent appreciation in the local *Inquirer*, and so does that of John Bourgholtzer. Both photographers do excellent business; the articles they inspire are written in a nice spirit of discrimination, and the praise is not plastered on too thickly. The particulars of the biographical careers that are printed are inspiring and the technical details are such that they will not repel patronage. Rather the other way, we think they will attract it. We are always interested at reading appreciations of photographic business in local papers and at the risk of repeating ourselves we commend the idea to our readers in other parts of the country. Space is always to be had for the asking, and if it is utilized for the right kind of publicity, that which really interests the reader, it will bring returns.



## The Ontario Convention

While the attendance was not up to expectations and many of the pictures for the exhibit not having arrived, owing to the post office strike, those who did attend the Toronto Convention found an interesting and instructive program.

At the opening session on the 24th, Harry M. Fell gave an interesting talk on general photographic topics.

Robert Darragh, of London, Ont., took for his subject "Business Getters and Business Chasers." We'll print Mr. Darragh's talk in a later issue.

"Printing Room Dodges" was the subject which Jack West, of Toronto, presented and which we have the pleasure herewith to publish.

Mr. West furthermore showed how the individuality of the artist-photographer could be manifest in the portrait, by exhibiting nineteen pictures of himself taken in nineteen different studios of Toronto. Each of the portraits gives evidence of the individuality of style of its maker, while, at the same time, preserving the identity of the subject.

Mrs. West selected four of these portraits which personally appealed to her. These we have indicated with a star (\*) in our display of the work.

"Past, Present and Future of Photography" was the title of the subject selected by Alex Cunningham, of Hamilton. This is a good story and will be of interest to every photographer. We will also print this in another issue.

The portrait demonstrations were by E. Goldensky, of Philadelphia. He demonstrated on Tuesday afternoon, Wednesday night and on Thursday afternoon.

On the evening of the 24th a pleasant entertainment and dance was held.

### *Wednesday, June 25th, Session*

Charles Rice, of Montreal, gave an excellent talk and demonstration on "Cost Problems." This was so interesting that we have

Mr. Rice's data and illustrations and hope to print them next week.

John Garabrant, of New York, gave a fine talk on "Commercial Subjects."

In the afternoon, Herbert J. S. Dennison, of Toronto, gave a thorough explanation of the Canadian "Copyright Laws Pertaining to Photography."

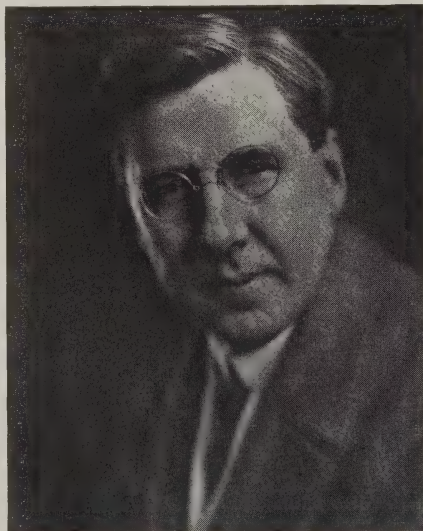
Howard D. Beach, of Buffalo, gave a fine talk and criticism on the prints exhibited.

Charles L. Peck, of Buffalo, showed his "New and Novel Method of Making Backgrounds."

The banquet was a pleasant affair and held in the grill room of the Prince George Hotel promptly at 6 o'clock. There were a number of interesting short speeches in which many of the guests took part. Orren Jack Turner, president of the Middle Atlantic States Association, was the principal speaker.

### *Thursday's Session*

Opened with routine business and the principal discussion was the place for the next meeting. The Professional Photographers' Society of New York suggested the



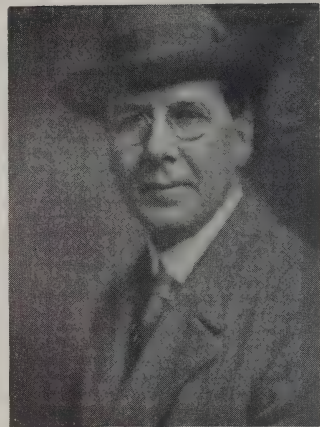
\* Photo of JACK WEST by the Milne Studio  
Mrs. West's first choice



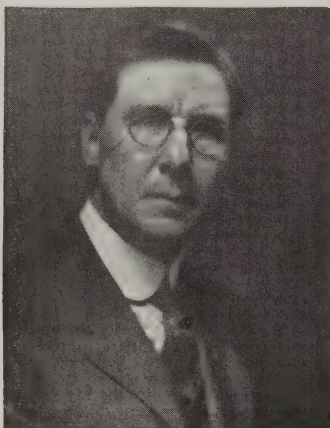
\* Ashley & Crippen  
Second choice of Mrs. West



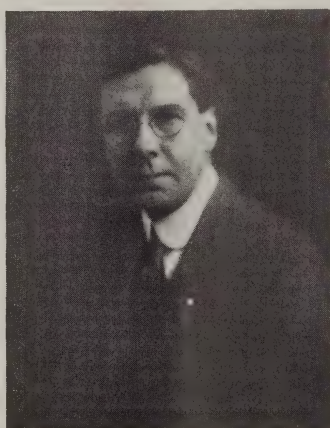
\* W. H. Gold  
Third choice of Mrs. West



\* George P. Freeland  
Fourth choice of Mrs. West



Walt Dickson



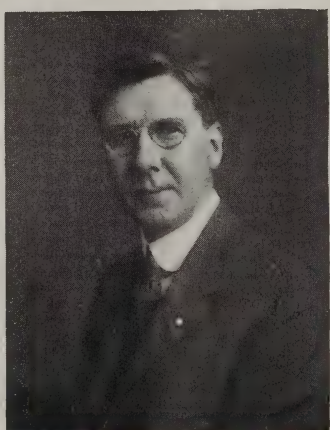
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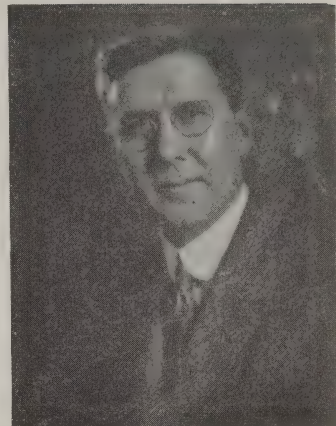




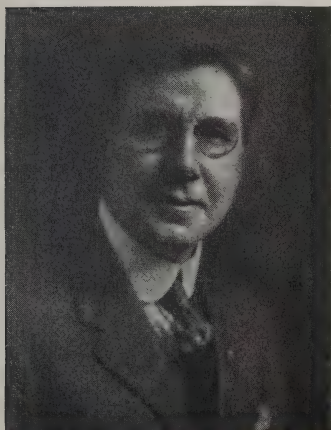
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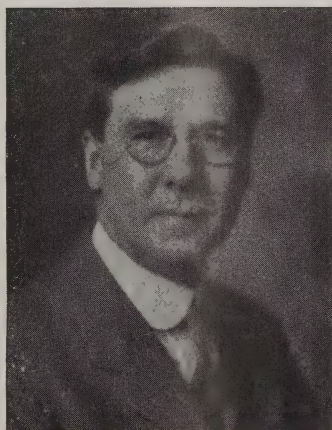
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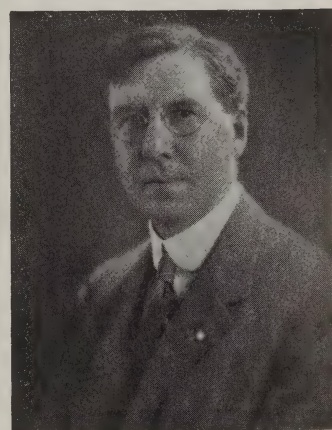
John Kennedy



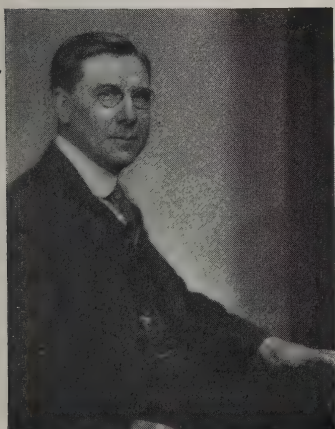
Gordon Hunter



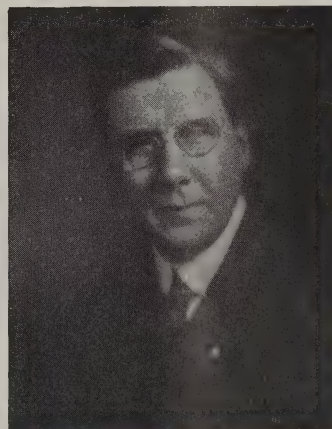
Miss Workman



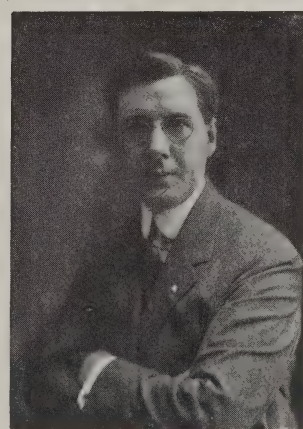
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Charles Aylett



Norman Kennedy



Fred Lyonde



collaboration of the Ontario Society at their meeting in Buffalo in 1925 and the invitation was accepted. The annual dues were increased from \$3 to \$5.

John Garabrant, of New York, gave an illustrated talk on "The Electric Age in Photography" showing, among many other things, a number of slides of New York City at night and taken by electric light. Many charming things were shown.

The election of officers for 1925 resulted as follows:

Charles H. Cunningham, Hamilton, President.

Charles Ashley, Toronto, First Vice-President.

Fred L. Roy, Peterborough, Second Vice-President.

Warren Rockwood, Toronto, Third Vice-President.

Fred. Micklethwaite, Toronto, Secretary.

Robert Darragh, London, Assistant Secretary.

John Kennedy, Toronto, Treasurer.

Fred Booth, Toronto, Chairman Commercial Section.

✱

## "Printing Room Dodges"

JACK WEST

Every photographer is anxious to improve his work, and to that end he spends a good deal of time reading up and studying different methods of lighting. He never misses an opportunity of trying to learn how the other fellow uses his artificial lighting system. This is good, and shows that he wants to improve his work, for, after all, it is light which makes the photograph. However, there are other branches of the profession which it is just as necessary to master as that of the control of light and shade. After you have made your negative, with a proper balance of light and exposure, the operation is only begun. The image must be brought out by development, and there are fully as many negatives spoiled in the dark-room as in the camera room.

You must understand your dark-room work as thoroughly as you do your work in the camera room. But how many photographers are there who give as much attention to the dark-room as they do to the camera room? The camera room is swept and dusted every morning and everything put to rights, but, alas, the poor dark-room! If it gets cleaned once a month, it surely is lucky.

The very first thing to be considered in your dark-room is to see that it is clean. A dark-room with a floor that is saturated with developer and hypo, and all sorts of chemicals, is a poor place to expect to get first-class results on a negative that has cost you no end of thought and trouble in lighting and posing. The chemical dust rising from such a floor causes no end of trouble in spots and stains on your negatives.

I have often heard a photographer apologize for the condition of his dark-room by saying he had been so busy that he had not had time that week to clean it up, and it sure looked as though during a lot of weeks he had been just as busy. It is nice to be busy, but a few minutes each morning, spent in cleaning the dark-room and printing room, will more than pay you for the time spent.

Then you must know your chemicals. You have your Pyro and your Elon, Hydroquinone, Sulphite of Soda, and Carbonate of Soda. Pyro, Elon and Hydroquinone are the developing or reducing agents, that is, they reduce the silver acted upon by the light to a form of metallic silver, which composes the image.

This silver is only reduced in proportion to the amount of light action on the silver bromide of the emulsion. The sulphite controls the color, and acts as a preservative to your developer. The carbonate is the accelerator,



CHARLES L. ROSEVEAR

Toronto, Ontario

The Retiring President of the Ontario Society

Photo by Charles Aylett





Warren Rockwood  
Toronto

and hastens the development. Sulphite of soda, when acted on by air, oxidizes to sulphate of soda, which is worthless as a preservative, and only slows the action of the developer, and in a pyro solution gives a decided yellow stain, while with Elon has a tendency to fog. Elon-hydroquinone developers are more given to fog than pyro, and, therefore, must contain more bromide than a pyro developer.

This brings us to the developer proper. The two methods principally used today are the tray and the tank methods. They both have their good points, but, personally, I prefer the tank method, as it gives you all the advantages of tray development plus its own advantages, and the one great advantage is clean hands. You need not put your hands in the solution at all, as you handle your negative rack by the upper bar, which does not touch the developer.

Then, again, tray development, which necessarily has to be faster than the tank method, on account of the oxidizing action of the air on a small quantity of solution, has a tendency to give a coarser grained negative than the slower action in the tank. Many photographers have pet formulas of their own, which, no doubt, work well, but my advice to you is to stick strictly to the formula given by the manufacturer of the film or plate you are using. There is no guess work in this, as all formulas published with films or plates have been thoroughly tested by the manufacturer.

In mixing your developer, always mix in the order given. There is a reason for this, as chemicals dissolve more readily in the order given in the published formulas, and thorough mixing is one great point in obtaining the best results; and talking about best results, many a sin of the dark-room man is visited on the printer, and he is blamed for not getting a first-class print from a poorly developed negative.

The operator works hard all day making negatives, and when four or five o'clock comes, he starts for the dark-room. Perhaps he is tired, but even so, what is the use of spoiling all the good energy you put into the first part of your work; better wait till morning, in that case, to do your developing.

If you start to develop your negatives when you are tired, you pay little or no attention to the condition of your developer. The temperature is low, and you turn out a lot of under-developed negatives; or it is too high, and you over-develop, and you say, "Oh, well, we can fix this in printing." But can you? No, your whole effort in the camera room is ruined, as is also your temper. A little time spent in getting proper temperature and seeing that your developer is free from scum and up to strength pays you real money.

A comparator is a real help in the dark-room. This is a box containing three ground-glass spaces with a light behind. Two of these

spaces, one on either end, contain what you consider ideal negatives, one on a dark ground and one on a light ground. The space between has only ground-glass, and you compare the negatives at each developing by these two, and it helps to standardize your work, for if a negative needs doctoring, that is, reducing or intensifying, it is much better to do it now than wait until the negative is dry.

A second tank of developer is also a necessary asset to the production of good negatives. By a second tank, I mean a tank with a concentrated developer, that is, a developer very strong in pyro. Make up a perfectly normal developer of your sodas and bromide, and add from four to six times the normal amount of pyro.

Now, when you examine your negatives, and you find one or two over-exposed, as soon as all the detail is out, take them from the normal developer, and place them in the concentrated one, and the excess of pyro will give you the snap and pep which you would have lost in the normal solution. This also holds good in white grounds; when you develop a negative made against a white ground in a normal developer, the ground comes out grey.

The proper way to develop a white ground negative is to carry it two-thirds of the way in the normal developer, then transfer it to the concentrated developer, and finish your development. You may say that this would ruin the negative, but it will not. With these two developers you have almost absolute control over your negative, and you can turn out uniform negatives and save your printer and yourself a lot of time, worry and trouble. This is a much better plan than using a developer containing a lot of bromide. Of course, bromide is a restrainer, but its principle use in developers is to prevent chemical fog.

Temperature is one of the great factors in development. Always see that the developer is about 65° F. In summer time when you find it hard to keep the temperature at 65° or 70°, you will find it an advantage to cut down on the carbonate, also quick drying in hot weather is very necessary to the production of good negatives. When a negative dries too slowly in hot weather, the gelatine swells, and the negative thickens and is dense and lacking in detail. Therefore, if possible, build a drying box with a suction fan at one end and an air intake at the other. Ventilate the dark-room. There is nothing more depressing and injurious than working in a poorly ventilated room.

Another thing about developing is, never to leave your negatives too long without moving them, as the heavy deposits of silver are apt to run, causing black streaks and markings.

I would strongly advise using two fixing baths, and fix ten minutes in each, to ensure thorough fixation.

If you will give your dark-room work as



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much attention as you would lighting and posing, you will be more than repaid by the finished work. This brings us to the printing room, which is usually the same dark-room. Cleanliness applies to the printing room just as much as to the camera room or dark-room.

The suggestion, when I was asked to give this talk, was that I tell you something about printing room dodges. In the old P.O.P. days there was much to say about the printing rooms, but with the developing-out paper, there is not so much to say. Developing-out paper is much simpler to work than P.O.P. paper, and if one follows strictly the rules and formulas published with each brand of paper which you may be using, there isn't much chance to go wrong.

The principle dodge in the printing room today is to see that your negatives are properly lighted, timed and developed before they reach the printing room, then the printing goes along smoothly, and there is very little dodging necessary. However, there are a few suggestions in making prints which may be helpful.

There are times when we get an under-exposed negative in spite of all we can do, and it is difficult to get a good print. If this sort of negative is not developed till the high-lights are blocked, we can hold the shadows back, and thereby make a fairly good print.

Most printers use tissue paper for this purpose, tearing out small pieces and placing them on the ground-glass underneath the part to be held back. Others, again, use pieces of ground-glass. This has the advantage of staying where you place it, and by having a box with an assorted lot of broken pieces of ground-glass, you can easily select a piece suitable for your purpose.

Another suggestion for getting softer prints from hard negatives, is to have two trays of developer, one normal and one soft. Then make your print, and before developing, soak it for a few minutes in clear water. Then start it in your soft developer, and if it is coming too flat, transfer it to the normal bath as soon as all detail is out.

There are times when a negative comes to the printer, which he can get a good print from, by straight, normal development, but which could be improved from an artistic standpoint, by a little local treatment, I mean local development.

For instance, a portion of the background wants darkening or the outline of the figure could be lost at a certain point and improve the general effect. This can be done very nicely (providing the print has the proper exposure) by having a graduate with a strong developer in it and a tuft of cotton wet in this and



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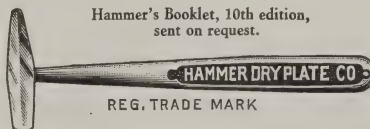
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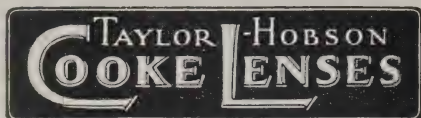


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applied carefully to the portion to be brought out. To do this, start your print in the normal developer and when it is about half developed, place it on a sheet of glass and apply your strong developer with the tuft of cotton. This has to be done carefully so that you do not let the developer run which causes streaks and uneven development. When your local development is complete, put the print back in the developer and complete development. This will blend the edges and will show no unevenness in the finished print. Too strong highlights can be helped very often in this way, too. This cannot be done if prints are to be toned, because the parts that are forced by the strong developer will take a different tone from the rest of the print.

I would strongly advise having two trays of developer always at hand when printing, one soft and one normal, as one certainly has more control by this method than by simply relying on the normal developer.

Sometimes you want to make a soft or diffused effect from a sharp negative. This can be done by using a piece of celluloid between the negative and paper. Ground celluloid is the best for this purpose, or if you wish to diffuse still more, place your negative in position on the printing machine, take a piece of adhesive tape, and fasten the negative in place. Next take a sheet of clear glass, the size of the negative, and place it on top of the negative. Place the paper on top of this, and expose for 1/3 the exposure, then release the printing machine top carefully, and with the left hand hold the paper in place and remove the glass from top of the negative. Close the machine again and finish the printing. This will come easily to you after one or two trials.

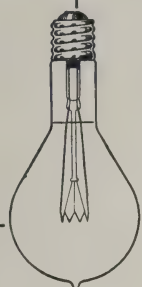
Another way is to take your sheet of paper and roll it, emulsion side in. This concaves the paper and keeps it from close contact with the negative. Now, with the left hand, hold one side of the paper or one end down so that it cannot move when closing the printing machine, then turn on the light, and with the right hand, just pat the paper lightly on the back. This keeps it from being too much out of contact. Expose this way 1/3 the time, then close the press, and finish the exposure.

I find the easiest way to vignette is first of all to use a white ground in making the negative, then turn on the light in your printing machine, place your negative on this, and a piece of common manila or brown paper on the negative, and trace the outline. Cut this out and put on the ground-glass of your machine, and place the negative so that it conforms with the "cut out" in the paper. If there is a portion to be opaqued, this can be done by placing a piece of black paper or cardboard over the manila paper.

The same care must be exercised in mixing your paper developer as is used in the negative developer. Use the formula published by the



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manufacturer and see that the temperature is right. Never overwork your developer. In winter, a good method for keeping temperature uniform is to use two trays. Place your developing tray inside a larger tray which contains warm water, and change the water as it cools; 65° to 70° is a good temperature. In summer the same plan can be used, only instead of warm water, keep a small stream of tap water running into your large tray.

Use an acid short stop or rinse water between developer and fixing, and never overwork your fixing bath. A good plan is to use two fixing baths, the same as for films or plates. The permanency of your prints depends on the fixing.

When prints first go into the fixing bath, there is an insoluble salt of silver formed, which can only be dissolved out by further fixing as this salt of silver is insoluble in water. If the fixing bath is too far exhausted, this silver salt will form, but the bath will not have power to thoroughly dissolve it out, so the safest plan is always to use fresh fixing bath, or use one old and one new.

Prints that are thoroughly fixed are easily washed.

Be sure that you have a reliable make of chemicals, as impure chemicals or chemicals of doubtful strength are not safe to work with for best results.

## Railroad Rates to Milwaukee

All railroads will give a special rate of a fare and one-half for the round trip from your city to the Milwaukee convention, BUT, to get this rate, you must ask for a certificate from your local ticket agent *when you purchase your ticket*. Take this certificate to the convention with you and have it validated at the convention hall. *You can then purchase your return ticket for half price. Don't forget to ask for the certificate when you buy your ticket to Milwaukee.*

Wisconsin is noted for its fine auto roads, so if you wish to drive, you can be sure of good going, rain or shine.

## P. H. KANTRO - Portage, Wis.

**H**IGHEST prices paid for your old negative glass and portrait film. Write for prices and instructions before shipping.

"PROGRESS MEANS SUCCESS"

# ASSOCIATION NEWS

Published under the authority of the Board of the Photographers' Association of America,  
under arrangement with the publishers of Abel's Photographic Weekly  
and the Bulletin of Photography

S. R. CAMPBELL, JR., Secretary, P. A. of A., 722 Bond Building, WASHINGTON, D. C.

## The "Big" Convention

The circular which was released about the first of this month has reached the hands of practically every photographer in the country and gives rather complete details of the talent that will be on the program at the Milwaukee Convention. The Commercial Section has made an addition to their program, which now stands as follows:

*Tuesday A. M.*—At the main meeting, Captain W. T. Dorward's Talk on the Master Key.

*Tuesday P. M., 4.30*—A Get-together Meeting of the Commercial Section with an address by President Stearns.

*Tuesday Night, 8.30 Sharp*—Pep meeting by Charles Kauffmann, at the Wisconsin Hotel. Every commercial man should be on hand.

*Wednesday A. M.*—Hostetler's Photographic Illustrations by Mrs. Robert Bushnell and J. B. Hostetler.

*Wednesday P. M., 8.00*—"An Hour With the Colors of the Spectrum," by George Hance for the Commercial Section.

*Thursday A. M.*—At the main meeting—a play, entitled "The Old Method *vs* The New," by the Detroit Commercial Photographers' Association.

*Thursday P. M., 4.30*—Business meeting and election of officers.

There will not be many more names added to the following list of Exhibitors, as the few remaining spaces will not permit of more than so many, unless emergency booths are used. To date, the list includes:

AnSCO Photoproducts, Inc.  
Bausch & Lomb Optical Company.  
Beatties' Hollywood Hi-Lite Company.  
Blum's Photo Art Shop, Inc.  
Burke & James.  
California Card Manufacturing Co.  
Callier Enlarger.  
Chilcote Company.  
A. M. Collins Mfg. Co.  
G. Cramer Dry Plate Co.  
Defender Photo Supply Co., Inc.  
Eastman Kodak Company.  
Ficks & Company.  
J. S. Graham Company, Inc.  
Gross Photo Supply Company.  
Halldorson Co.  
Haloid Company.  
Hammer Dry Plate Company.  
Holliston Mills, Inc.  
Ilex Optical Company.  
Johnson Ventlite Co.  
L. M. Johnson.  
Larsen-Richter Co.  
Fred M. Lawrence Co.  
E. N. Lodge Co.  
Mallinckrodt Chemical Works.  
Medick-Barrows Co.  
Milwaukee Photo Materials Co.  
George Murphy, Inc.  
National Carbon Company.  
National Lamp Works.  
Norman-Willetts Photo Supply Co.  
Pa-Ko Corporation.  
Photogenic Machine Co.  
Reimers Photo Materials Co.  
J. H. Smith & Sons Co.  
Sprague-Hathaway Studios, Inc.  
Sweet, Wallach & Company.





## Cunningham Ferro-Type Print Dryer

The Cunningham Ferro-type Print Dryer meets the demand that has long existed for some practical means for economically and quickly drying glossy amateur and Commercial Prints.

*The Modern Photo Finishing Co. says, "Turning out Glossy prints in quantities now is PLAY."*

June 14, 1924.

Cunningham's Inc., Utica, N. Y.

Gentlemen:—After giving your "Cunningham Glossy Ferro-type Print Dryer" a thorough trial, we are pleased to inform you that we find same to be highly satisfactory, and do not hesitate to tell you so.

To be perfectly frank with you, since we are using your dryer, the turning out of quantity glossy prints is "Play," and we honestly could not do without it.

Yours very truly,

MODERN PHOTO FINISHING CO.

B. D.

By Paul O'Meara.

Dryer is strongly made of galvanized sheet iron, attractively finished in gray. No chains, gears, bolts, drums or other complicated parts to get out of order.

*Write for illustrated folder giving complete description*

**CUNNINGHAM'S Inc. - - - Utica, N. Y**

Taprell Loomis & Co.  
Vicom Photo Appliance Corp.  
Wollensak Optical Co.

DESK SPACE

*Abel's Photographic Weekly.*  
BULLETIN OF PHOTOGRAPHY.  
THE CAMERA.  
*Camera Craft.*  
Co-operative Photo Supply Co.  
N. M. Swinney.

✱

### Where East Meets West

Living in the college town of Princeton, N. J., and possibly doing more school work than any one photographer in the country, no one is better qualified to talk on this subject which interests nearly everyone, than is Orren Jack Turner, president of the Middle Atlantic States Association. Mr. Turner will not only discuss school work and the problems which accompany it, but he will give a demonstration of his methods

of lighting, posing and handling his subjects. Any one who does school work will be anxious to see and hear Mr. Turner at the Milwaukee Convention.



Orren Jack Turner



Ed. Shaesgreen

Ed Shaesgreen is a cost expert who has put many lines of industry on a paying basis. He makes this his business and he knows it from "A" to "Z." He has been employed by many of the larger photographic studios of the country and, becoming interested in photographers and their problems, has given the photographic business in general a thor-

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ough study. Appearing on the programs of numerous photographic conventions, he has sent many a photographer back home with a new vision of how a photographic business should be conducted to pay a profit. For the Milwaukee Convention he has consented to sum up his experiences with photographers and their problems in an hour's talk. No photographer can afford to miss this heart to heart talk.

#### ILLUSTRATIVE PHOTOGRAPHY

Making photographs for illustrations is probably a part of commercial photography but something in which we are all interested. Realizing this, the Commercial Section of the P. A. of A. has consented to let us all see their demonstration in this class of work



Mrs. Robt. Bushnell



J. B. Hostetler

at the Milwaukee Convention. They have been very fortunate in persuading Mr. J. B. Hostetler and Mrs. Robert Bushnell to show how their beautiful illustrations are made and this demonstration will be on the morning program with the regular demonstrations.

✱

### Announcement from Women's Auxiliary of the P. A. of A.

It will be interesting news to the women who so generously contributed money for a gift to the Winona School, at the time of the luncheon given for members of the Women's Auxiliary of the P. A. of A., last July at Washington, to know that this fund has been used to purchase a drinking fountain which has been installed in the School Building at Winona Lake, Ind., and is

ready for use this month. This is a much needed convenience to the students, and will I feel sure, be greatly appreciated.

We hope that all who attended the Washington Convention last year, will remember the good times we enjoyed and will be sure to be on hand at Milwaukee, August 4th to 9th, for this year's meeting.

(Signed) MRS. HOWARD D. BEACH,

*Chairman,*

Women's Auxiliary, P. A. of A.

✱

### Warning

The following letter is a more detailed account of the operations of one Robert Kroll and is published with the consent of the writer:

Bertrand's Studio,  
610 N. Claiborne Ave.,  
New Orleans, La.

June 19, 1924.

Photographers' Association of America:  
Clarence Stearns, President  
722 Bond Bldg.  
Washington, D. C.  
*Gentlemen:*

We wish to have you warn the Photographic Profession throughout the country of a man calling himself Robert Kroll, representing a scheme which he calls, The Merchants' Calendar Certificates.

*He pretends to bind* the studios with a contract giving him the privilege to sell these Certificates to the merchants which they give away to their customers who buy a certain amount of goods.

These contracts call for one 6 x 9 photograph mounted on an Easel Calendar Mount with the merchant's ad thereon. Said photograph to be furnished by the studio.

Said Robert Kroll was to furnish Calendar Mounts, all printed on same, Calendar Certificates, and a Receptionist for the studio during the Campaign. After collecting from the merchants for the sale of these Certificates to the amount of 25,000 at the rate of \$150.00 a thousand and binding the studio to make that number of free



# ILEXTIGMAT *f*6.3

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IN high gear hitting on all cylinders, the motor car performs at its best. But for the hard pulls—the emergencies—second and low gear, its reserve power is brought into play.

The ILEXTIGMAT gives such reserve power in a lens.

It, too, performs best in combination (high gear), but it also is prepared for unexpected conditions—photographic emergencies.

Occasions frequently arise where the long foci of the single elements are essential. Lacking the feature of this convertibility, one loses many opportunities—always annoying—often costly.

The ILEXTIGMAT has this triple convertible feature. It can be used in combination or each single element separately—three lenses in one.

And the remarkableness of this new ILEX DEVELOPMENT is that a lens of such merit with these characteristics can be obtained at so low a price.

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## ILEX OPTICAL COMPANY

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photos, of which he was to pay one-half the cost of production, the said Robert Kroll skips town without leaving his future address, and starts a campaign in the next place.

We wish to assure you the said Robert Kroll is equipped with all the necessary recommendations, using the certificates

The said Robert Kroll left this city on May 28, 1924.

Hoping you will give this matter your immediate attention and obtain results therefrom, we are

Very truly yours,

F. M. BERTRAND, *Mgr.*

# 42<sup>ND</sup> ANNUAL CONVENTION (INTERNATIONAL) Photographers' Association of America

*Milwaukee  
Wisconsin*



MILWAUKEE AUDITORIUM

*August  
4th to 9th*

**REDUCED RAILROAD RATES  
MEET OLD FRIENDS**

**EDUCATION AND ENTERTAINMENT  
GET NEW IDEAS**

*Have you paid your Association dues for 1924?*

printed in one town in the next, so that almost any photographer is liable to fall for his scheme.

The mounts he alleges he orders from the California Card Manufacturing Co., which firm he claims to be representing, and whose address is San Francisco. You may find from this firm where his next order of Calendar Mounts come from and be enabled to save at least a few photographers from loss and some from utter failure.

The Edison Wheat Studio, of 1014 Capital Avenue, Houston, Texas, is one of the many to suffer loss through this scheme, and they will be glad to give you more information on the matter if necessary.

Bertrand's Studio,  
610 N. Claiborne, Ave.,  
New Orleans, La.

June 19, 1924.

Photographers' Association of America:  
722 Bond Bldg.,  
Washington, D. C.

*Gentlemen:*

After writing letter concerning Robert Kroll, found party to be operating in Cincinnati, Ohio, having tried scheme at Mursset Studio, 514 Vine Street.

Kindly notify all photographers in above city. Operating under name of Le Monte.

Respectfully,

F. M. BERTRAND, *Mgr.*

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Aimé du Pont, famous Fifth Avenue studio, uses this simple arrangement of four Cooper Hewitt tubes to furnish the foundation of those exquisite treatments that have so distinguished its work.

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**L**IGHT and the skill of the artist unlock every possibility of the portrait camera. For more than twenty years, leading artists everywhere have found Cooper Hewitt light the backbone of studio technique.

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Learn all you can about Cooper Hewitt. Start, if you wish, with the effects obtainable from a single tube. Several of the country's most successful photographers have never required more than four.

The Cooper Hewitt man will be glad to talk to you. Write him at Hoboken, or the nearest branch office. Complete descriptive literature will be sent upon request.

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**Attention! STUDIO BUYERS**

We have Studios in all sections of the United States of every description. Write for information.

**Accommodations at Milwaukee**

Milwaukee is abundantly supplied with hotels with reasonable rates and the Wisconsin state law prohibits their raising rates during a convention. The Wisconsin Hotel, which is to be headquarters, has five hundred and fifty rooms, some of them as low as two dollars a day. Never have we had a headquarters hotel with such a reasonable rate. We are listing eighteen other hotels below, with the number of rooms and rate of each. Take your choice—but you had better *make your reservations early*.

Number of Rooms      **MILWAUKEE HOTELS**

- 100 **HOTEL ABERDEEN**—909 Grand Ave.  
\$1.50 and up, double \$2.50 and up. With bath, \$2.50, double \$4.00. American plan, \$3.50 and up, double \$6.00 and up.
- 250 **HOTEL ASTOR**—Juneau and Astor.  
\$3.00 and up.
- 125 **HOTEL BLATZ**—East Water, corner Oneida St.  
\$1.25 to \$2.00, double \$2.50 to \$3.50. With bath \$2.00 to \$3.00. Double \$4.00 to \$5.00.
- 150 **HOTEL CARLTON**—Milwaukee St., corner Juneau Ave.  
\$1.50 and up, double \$2.50 and up. With bath \$2.50 and up, double \$4.00 and up.
- 100 **HOTEL CHARLOTTE**—138 Third St.  
\$1.25, double \$2.00. With bath \$2.50, double \$4.00 and up.
- 150 **HOTEL GILPATRICK**—223-225 Third St.  
\$1.50 and up, double \$3.00 and up. With bath \$2.00 to \$3.00, double \$3.50 and up.

- 60 **HOTEL GLOBE**—Corner Wisconsin and Cass Sts.  
\$1.25 and up, double \$2.00 and up. With bath \$2.00 and up, double \$3.00 and up.
- 75 **HOTEL JUNEAU**—225-229 Wisconsin St.  
\$1.25 and up, double \$2.50 and up. With bath \$2.50, double \$3.00 to \$4.00.
- 175 **HOTEL MARYLAND**—137 Fourth St.  
\$1.75 to \$2.00, double \$3.00 and up. With bath \$2.50 to \$4.00, double \$4.00 and up.
- 190 **HOTEL MARTIN**—Wisconsin St., cor. Van Buren.  
\$1.50 to \$2.00, double \$2.50 to \$3.00. With bath \$2.25 to \$3.00, double \$3.25 to \$5.00.
- 300 **HOTEL MEDFORD**—Corner Third and Sycamore.  
\$1.75 and up, double \$2.75 and up. With bath \$2.50 and up, double \$3.50 and up.
- 175 **HOTEL MILLER**—Third Street near Grand Ave.  
\$1.75 and up, double \$3.00 and \$3.50. With bath \$2.25 to \$3.50, double \$3.50 to \$5.00.
- 200 **HOTEL PFISTER**—Wisconsin and Jefferson Sts.  
\$2.50 to \$3.50, double \$3.50 and up. With bath \$3.50 and up, double \$4.50 and up.
- 300 **HOTEL PLANKINGTON**—West Water, corner Sycamore.  
\$2.00, double \$3.00. With bath \$3.00 and up, double \$4.00 and up.
- 200 **HOTEL REPUBLICAN**—Third St., corner Cedar.  
\$1.50, double \$2.50 and up. With bath \$2.50 and up, double \$3.50 to \$4.00.
- 100 **HOTEL RANDOLPH**—134 Third St.  
\$1.25, double \$2.00. With bath \$2.50, double \$3.50.
- 150 **HOTEL ST. CHARLES**—City Hall Square.  
\$1.25 to \$2.00, double \$2.00 to \$3.00. With bath \$2.25 to \$5.00, double \$3.50 to \$6.00.
- 550 **HOTEL WISCONSIN**—Third St. near Grand Ave.  
\$2.00 and up, double \$4.00 and up. Headquarters.
- 500 **STAG HOTEL.**

✱

A Scotchman was leaving on a fortnight's business trip and called back as he left home: "Good-bye all, and Katherine, dinna forget to make leetle Donald take his glasses off when he's nae looking at naething."

**CONVENTION DATES FOR 1924**

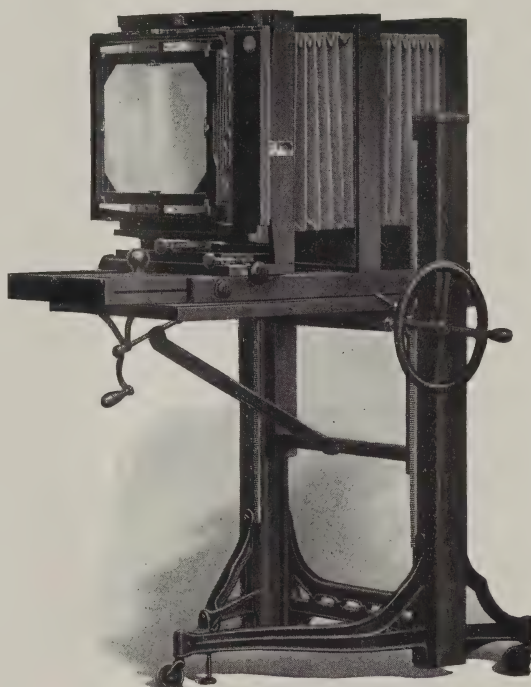
Association	Location	Date	Secretary
Missouri Valley . . . . .	. . . . .	Postponed until 1925	Clarence W. Gale, Beatrice, Neb.
California . . . . .	Portland, Ore. . . . .	August 25, 26, 27, 28 . . . . .	{ I. M. Reed, 703 Market St., San Francisco, Cal. C. F. Richardson, Milwaukie, Ore.
Pacific Northwest . . . . .			
New England . . . . .	Swampscott, Mass. . . . .	Sept. 16, 17, 18, 19 . . . . .	Ira Frank Lindsay, Manchester, N. H.
North Central . . . . .	St. Paul, Minn. . . . .	. . . . .	Jos. Fritsch, Faribault, Minn.
Ohio-Mich.-Ind. . . . .	. . . . .	Postponed until 1925	Merl W. Smith, Hartford City, Ind.
P. A. of A. . . . .	Milwaukee, Wis. . . . .	August 4 to 9 . . . . .	S. R. Campbell, Jr., 722 Bond Bldg, Washington, D. C.
Southwestern . . . . .	Oklahoma City, Okla. . . . .	October 13 to 16 . . . . .	J. S. Edwards, Amarillo, Texas
Wisconsin . . . . .	Milwaukee, Wis. . . . .	. . . . .	J. A. Glander, Manitowoc, Wis.

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Century Studio Outfit No. 8A complete consists of an 11x14 Century Studio Camera No. 8A with one Sliding Ground Glass Carriage No. 8A, one 11x14—8x10 and one 8x10—5x7 Reversible Adapter Back, three wing kits, one 11x14 Sterling Film or Plate Holder, one 8x10 and one 5x7 Eastman Film or Plate Holder, and the Century Semi-Centennial Stand No. 2A .....\$225.00

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|-------|---------------------------------------|
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| 6     | Orthochromatic Photography            |
| 23    | Photographic Manipulations            |
| 28    | Seashore Photography                  |
| 33    | The Dark-Room                         |
| 34    | More About Development                |
| 37    | Film Photography                      |
| 38    | Color Photography                     |
| 40    | Platinotype Modifications             |
| 43    | Photographic Chemicals                |
| 45    | More About Orthochromatic Photography |
| 46    | Development Printing Papers           |
| 47    | Kallitype Process                     |
| 49    | Dark-Room Dodges                      |
| 51    | Press Photography                     |
| 52    | Aerial Photography                    |
| 55    | Architectural Photography             |
| 60    | Who Discovered Photography?           |
| 62    | Vacation Photography                  |
| 63    | Photography in Advertising            |
| 66    | Practical Methods of Development      |
| 69    | Printing-Out Papers                   |
| 73    | Panoramic Photography                 |
| 76    | The Hand Camera                       |
| 78    | Printing Papers                       |
| 81    | Ozobrome Printing                     |
| 88    | Defective Negatives                   |
| 93    | Development (Gaslight Papers)         |
| 96    | Leaves from an Amateur's Note Book    |
| 101   | Photographic Chemicals                |
| 103   | Toning Bromide and Gaslight Prints    |
| 107   | Hand Camera Work                      |
| 119   | The Optical Lantern                   |

ANY of the above copies will be sent postpaid for 60 cents each. Order *now*. To-morrow we may be sold out of the copy you want. The demand is constantly increasing.

**FRANK V. CHAMBERS**  
636 South Franklin Square, Philadelphia

## Our Legal Department

### One Thing a Bank Cannot Legally do to a Depositor

A Kansas reader sends in the following, which is of the highest importance to every business man who borrows money from banks:—

A bank's customer sends a clerk to a bank for deposit. This bank holds a note of the customer's, which is not due for several days after the money (or rather check) is sent for deposit. The bank, without sending any notice or calling the customer's attention in any way to the matter, simply transfers the money on deposit and applies it to the note, returning the canceled note with canceled checks when the customer's bank book is balanced. Is such a procedure legal? The bank gave no notice at all and instituted no proceedings in law when it did this. It happened that the note was not due when the deposit was received and I do not know whether interest was charged on the note to the due date or not. Would the legal aspect be changed if the note was past due when the deposit was received?

Another case is similar. A bank's customer gave a merchant a check for \$25 and showed this merchant a deposit slip made that day showing the money was in that bank to cover the check. The merchant presented the check, but the bank turned this check down, saying there was not sufficient funds to cover it on deposit. Naturally, the merchant went back to the man who gave the check. The latter then said that he had a note for \$100 at that bank which would be due in just a few days and the bank told him it was holding all he had on deposit until the note was due and would apply it at the time it was due, and for him



not to give any checks against the account as they would not be paid. Was that action legal? Could the bank's customer, whose check was refused, marked "insufficient funds," recover damage on account of the bank's refusal?

I have known of a number of cases similar to these two just mentioned and some say they are legal and some not. It looks to me as if that sort of thing would give a bank an undue advantage, since it would in effect be making it a preferred creditor when it had made no effort to be preferred, other than the accident that its business made it familiar with its customer's affairs.

H. B. SMITH & SON.

Let me answer these questions in their order. A bank has loaned money to John Smith on his note. The note is due June 1st. On June 1st Smith has on deposit with this bank enough money to cover it. The bank has a legal right to apply the deposit to the payment of the note. As a matter of fact, if there are other people on the note, it is not only the bank's right, but its duty to so apply the deposit, provided the depositor is the person primarily liable on the note. If it doesn't do it the endorsers can hold it responsible. This is so even if the deposit isn't sufficient to cover the note; the bank must take what there is.

Outside of South Carolina the banks need not give notice to the depositor before it does this. He is supposed to know when his note comes due, and is also supposed to know of the bank's legal right to apply the money on hand to the payment of the note.

This is the law even if John Smith is insolvent. If John Smith goes into bankruptcy owing his bank \$1,000, and the bank holds \$1,000 of John Smith's money on deposit, the bank can pay itself in full out of the deposit and thus gets 100 per cent. as a preferred claimant. If the deposit is \$500, the bank can appropriate that and

## BRIELOFF Portable Skylite

"The Light That Never Fails"

The most compact and efficient portable lighting outfit for the photographer.

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BULLETIN OF PHOTOGRAPHY :::: 636 S. Franklin Square, Philadelphia

New Designs





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Are being used in every corner of the U. S. They are practical, neat, attractive and reasonably priced. Anticipate your Season's envelope needs and save money by ordering through OUR MILL PRINTED SERVICE now, or if in a hurry we can ship immediately from OUR STOCK SPECIAL SERVICE. Several new designs have been added and one of these new ones will be especially valuable for your Drug Store Agencies.

As part of our SERVICE this year we are furnishing gratis to all users of our pockets, a set of snappy window cards in two colors. Our copyrighted designs are trade pullers. Write for Samples today.

**The Art Press, Adrian, Mich.**

# The Portrait Studio

FOURTH EDITION

A small book (5x7¼ inches) crammed full of information on everything the portrait photographer of experience wants to know relative to the construction of studio arrangement of light, and various contrivances for manipulation in getting effective portraiture. The essential only is considered; but all that is needed is here.

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636 South Franklin Square, Philadelphia

## Photography as a Scientific Implement

**T**HIS book is the collaboration of thirteen authors, each an expert in his line. The first four chapters are concerned with the development of the plate and the optical and chemical features of the subject, and are invaluable to every serious worker, as each is an authoritative summary of practically everything of importance on the subject. The remaining ten chapters are concerned with the applications of photography to various branches of science and industry. It is, without doubt, one of the most valuable photographic publications in print, and one which should be in the possession of every photographer.

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file a claim in bankruptcy for the remaining \$500.

Everything said above is also true as to deposits coming into the bank's hands after a note or a debt is due. If something is still due on the note and the maker of it or whoever owes it makes a deposit, the bank can appropriate it to the payment of the note.

It is not true, however, as to notes not yet due, and the bank that appropriates a deposit, or holds it to protect itself against a debt not yet due, is doing an illegal and very dangerous thing. If a note, for instance, were due on June 1st, and the maker of it had a deposit on May 25th sufficient to cover it, the bank is legally bound to pay all checks that come in against the deposit between May 25th and June 1st, even though they exhaust the fund and completely destroy the bank's security for the payment of its note. If it plays safe by holding up a deposit several days ahead of time, it is committing an act of trespass against the depositor, and is liable to him in damages. I know that many banks do this, and I have often wondered that some depositors didn't make them sweat for it.

If a deposit is made in an assumed name, the bank can still deduct the amount of a note from it, if it knows that the person owing the note is the actual owner of the deposit.

*(Copyright by Elton J. Buckley)*

## AS WE HEARD IT

N. H. Hoot, of Hennessey, Okla., has bought the Nash Photo Studio from J. H. Du Vall, Nash, Okla.

D. E. Robertson, proprietor of the Central Studio, Malverin, Ark., has taken over the Childer's Photo Studio.

A new studio has been opened up at 163 West Main Street, Patchogue, N. Y. Mr. Miller, the proprietor, is making a specialty of chauffeurs' photos.

R. M. Salinger, commercial photographer of Johnstown, Pa., has purchased the interest of H. A. Morton, of the firm of Morton-Hefley Co., 636 Main Street, Johnstown.



Lincoln J. Mathews, formerly president of the Kimball & Mathews Company, Columbus, Ohio, dealers in photographic supplies, died on June 24th, at his late residence, 388 Kendall Place, after a brief illness. Mr. Mathews had been in failing health for the past year and a few days before his death he suffered a cerebral hemorrhage. Mr. Mathews was 64 years of age and his widow is his only surviving relative.

## AMONG THE SOCIETIES

The Professional Photographers' Association of Omaha, the first of its kind in the middle west was organized recently at the R. C. Nelson Studio, with a charter membership of sixteen.

An election of officers resulted as follows: J. E. Gatchell, president; Anne M. Offerman, secretary and treasurer; E. R. Trabold, secretary of the vigilance committee, and R. C. Nelson, publicity manager.

✱

We are informed that a recent storm so wrecked the studio of S. Trad, of Parker, S. D., that the state meeting of the South Dakota Photographers' Association, which was to have been held there on June 27th, has been indefinitely postponed, according to an announcement made by P. C. High, secretary of the state organization.

Demonstrations which were to have been held in the Trad studio were made impossible. Mr. High said that the meeting of the association probably would not be held until next fall.

✱

## Resolution of Condolence

### To Our Members:

At a meeting of the Executive Committee of the Metropolitan Section, held on July 3, 1924, the following resolution was unanimously passed:

*Whereas, Harry A. Bliss, long a member of the State Society and for three years the President, passed from our midst on June 20th. The Metropolitan Section expresses their deep appreciation of the great service rendered to the Society by Mr. Bliss, during whose wise and energetic administration it enjoyed prosperity and advancement, due in a great measure to his business capacity and great charm of character.*

*To his widow and all the members of the family of this Christian gentleman, this Board tenders its heartfelt sympathy.*

Very sincerely yours,

CHARLES HALLEN.

*Secretary, Professional Photographers' Society of New York.*

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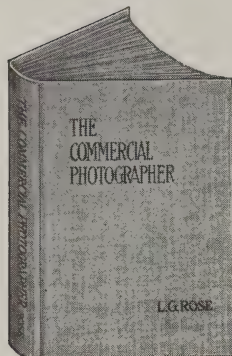
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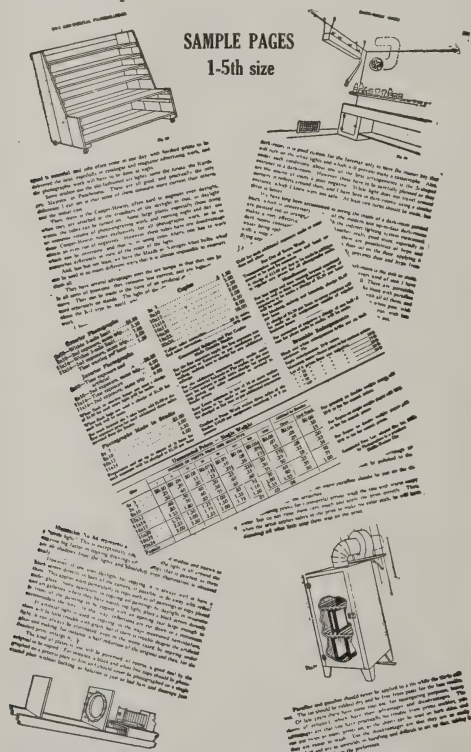
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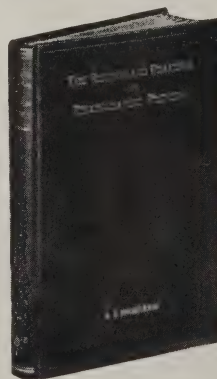
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THE WEEKLY BUSINESS PAPER FOR BUSINESS PHOTOGRAPHERS

636 Franklin Square (cor. 7th and Race Sts.) Philadelphia

FRANK V. CHAMBERS, Editor and Publisher  
A. A. SCHENCK, Business Manager

JOHN BARTLETT, } Associate Editors  
THOMAS BEDDING, }

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Items of interest upon photographic subjects will be gladly received.

VOL. XXXV, No. 885

Wednesday, July 23, 1924

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## Editorial Notes

If "dawn-to-sunset" flights are to become common in long distance flying, we may look for great developments in aerial photography, which is already achieving much in the delineation of the country. A new world of pictorial subjects is opening up to the camera artist, varying of course with the height from the ground from the plane. Telephoto aerial work offers tremendous possibilities, especially on the coast. We saw not long ago a bird's-eye view, evidently taken from a plane, of New York Harbor, very fascinating in its panoramic-like effect. The monotony of our photographic expositions—and they are monotonous at times, stands therefore a good chance of being

relieved by the aero photographic contributions of future masters.



The P. P. A. Congress at Chester, England, appears to have been a great success. Chester is an old world city, full of historic and antiquarian beauties. Now that the old time convention is a dead letter, it is to be hoped that the P. P. A. will step into its shoes and revive the custom of meeting annually in one of the many beautiful centres of which Great Britain is so prolific, combining business meetings with the opportunities for making photographs of the picturesque features of the district. The Congress appears to be attracting the younger elements of professional photography, and they are capable of improving upon the example and work of their predecessors.



The newspapers are printing particulars of the success of the Belin method of transmitting photographs by radio due to Edouard Belin who has been working on his method since 1912. *The Matin*, the French newspaper, prints the first results. But our own Charles Francis Jenkins claims to have been successful by much about the same method, *i. e.*, transmitting photographs by wireless. And there are others. The

wireless photograph situation, therefore, seems a bit confused. And we are hearing little or nothing about the telephone method recently exploited. Evidently before anything practical is handed to the public, we have much longer to wait.

✱

We observe that England's classic horse race, The Derby, was, we believe for the first time, taken telephotographically, from the roof of a hotel, some considerable distance from the track. Good results were obtained. Now that the fashion has been set, we look for further developments in out-door telephotography, a department of camera work that has not advanced so rapidly as one time seemed likely. "Distance lends enchantment to the view" is a saying peculiarly applicable to telephotography. The late T. R. Dallmeyer spent much time in securing results in the early days of this art within an art, now, we also observe, availed of by the motion picture people.

✱

The subject of what to photograph in order to be able to make a sale of the product presents no difficulties to Jack Sussman, of New York City, a photographer who recently reached San Francisco on a scouting trip for pictures. "He intends to visit every State in the Union before he completes his journey, and plans to spend at least a year and a half on the road picturing everything he can find for one of the big photo services." He carries a letter from Governor Smith, of New York, commending him to all the other States of the Union. Camera subjects are, of course, illimitable, and we have no doubt Sussman, who is an experienced photographer, will reap a plentiful harvest.

✱

The search for the Antarctic Pole, led by the ill-fated Scott, has remitted to posterity some interesting negatives left by the explorer which are now in the custody of the British Museum, London. The fictionist of the future will have a wonderful store

of human documents to draw on if he chooses to select fact as a basis of his writings. For negative and positive science, these times, is providing him with a wealth of wonderful material, chiefly of a photographic nature, to draw upon. We are surprised in glancing through publishers' lists to find that authors take so little advantage of the remarkable fund of scientific facts upon which to base their plots.

✱

The peculiarity of the photographic business in lending itself to all sorts of tricks and frauds was brought home to us the other day when watching an itinerant tinker at work in a poor quarter of the city. He was touting for business among the aboriginals who looked with wonderment upon his somewhat crude wet collodion outfit and the few results. We saw him collect money from his onlooking company, promising to return shortly with the results he affected to take, after he had "finished" them at his home 'round the corner. We waited a little while, and, needless to say, he did not return. The dupes had lost their nickels and dimes. Evidently while human nature is so gullible the (still) mysterious looking camera offers a means of profitably preying upon it. The "free sitting" fake is not confined to the higher strata of the social fabric.

✱

"Photopoint," attributed to Blanding Sloan, of Martinez, Cal., assuredly has the attribute of novelty. It was "discovered" by him and Stanilaus Sxukalski, Polish sculptor. Briefly, "a photopoint is made by using a photographic plate that has not been exposed." "The picture is obtained by scratching on the emulsion." It is then developed. The light will only affect it where the emulsion has been scratched off. A photopoint has the same value as an etching, in so far as just as many copies can be obtained as desired. Mr. Sloan is described as etcher, painter, and designer of the theatre. This process is gravely put forward as a substitute for etching. Won-



der what Mr. Joseph Pennell has to say to it. Novel, assuredly, but useful or to be generally approbated, we doubt. Anyhow, it is a stunt.

✽

The news photographers at Washington have won a well deserved victory. Members of the White House Photographers' Association were threatened with ejection during some recent Flag Day exercises. Secretary of War Weeks expressed regret over the occurrence and stated that at all future public functions a special place will be provided for news photographers. We congratulate our friends on their victory. They perform useful duties much appreciated by the public, which relies upon them for information on current events obtained by means of their cameras. In fact, without news photographs, it is hard to conceive of the modern newspaper making so great an appeal as it does.

✽

Are we to bar gruesome war photographs from public schools? A dispute on the subject has recently raged in Ontario, Canada. Some of the apologists for these photographs defended them on the ground that they tended to counteract the militaristic spirit and actually created a horror of war. The question, it is claimed, is whether these photographs inspire school children with pride in the sacrifice of fellow Canadians or whether the scenes depicted are sowing the seeds of a future national will to war. It is a nice point. If you bar gruesome photographs from schools, you must or should do the same with books, newspapers, movies, and the like. The plan seems impracticable. On the other hand there is no doubt the plastic infantile mind is largely influenced by pictures of all kinds, not necessarily human, dead animals for instance. Can you bar those?

✽

A readable article by Miss Flora Armbruster, of the Mock Studio, Rochester, dilates in the local *Journal*, on the ever ver-

dant topic of the comparative vanity of men and women when being photographed. According to Miss Armbruster, women make no secret of their desire to look their best, but "men would do anything rather than let you see they are the least bit concerned about their appearance." Miss Armbruster prefers to photograph men rather than women because they are more pliable and respond more readily to one's efforts to put them at ease. Perhaps another and not unacceptable way of putting it would be to say that there is a great deal of human nature in man and still more in woman. Miss Armbruster's conspicuous success, known the country over, establishes the fact that she has estimated the relative value of the aphorism in her work.

✽

### Determining Costs

Photography has attained deserved prominence as a profession, thanks to the men of culture who have entered its ranks, but too many fail to appreciate that along with this professional progress there has been a corresponding advance in photography as a business consignment, and that the antiquated methods employed by the photographer to improve and advance his business at the present time are wholly inapplicable and inadequate.

The old played-out theories of competition and bidding for the lowest price are still pursued by seemingly intelligent men, who discover, when too late, that substantial profit can only accrue when the photographic business is conducted, like any other business, according to economic principles.

The photographer fails to accurately estimate costs, and so he is unable to determine the price which his commodity ought to command to entitle him to a just recompense for expenditure of time, money and exercise of skill in his profession.

No matter how great the ability of the photographer may be, both as an artist and a technician, if he does not have recourse to scientific methods, he must eventually realize

that he is a failure, has mistaken his calling, and as far as his business is concerned, his professional talent is really only a drag on his business. It is just on this account that we are gratified to be in a position to publish the excellent paper, written on sound business principles, which was read before the Ontario Society of Photographers' Convention, at Toronto, by Mr. Charles Rice, of Montreal.

### "DETERMINING COSTS"

CHARLES RICE

Twenty years ago some politicians passed a bill with reference to canal transportation for the New York State Government, which meant an expenditure of over one hundred million dollars. Fortunately, those who knew their business, from a cost standpoint, made wiser counsels prevail and the money was never spent and thus taxes never wasted. To know the cost of transportation saved the day.

While politicians, without knowledge of the relative cost of coal, do some ranting at appropriate periods about the export of coal to Canada, especially when there is a shortage, those in the business know what Scotch and Welsh Anthracite would cost laid down in Canada and believe it would take very little to lose the Canadian market. So if our U. S. friends are cold sometimes, let them take cold comfort in the fact that they are short of coal because the American coal operators are tenaciously holding the Canadian market against the British product. These operators know the relative cost and that is why they act that way. Cost is the basis of their policy.

In the meantime, our photographer is working up a very fine print of the Woolworth Building from a negative he has made under great difficulty and at great cost. And now the print is finished and he shows it to the owner of the building.

"How much?" asks the owner.

Then the photographer puts on that David Harem smile and wonders just how pleased the customer is with the picture and how much he would be willing to pay.

The photographer does not work on the basis of cost and the surprise is that he gets along so well.

But the printer worked in the same way for years and his plant was about the same size as that of the photographic studio, with his foot press and power press all housed in the cellar; but one day, like the prodigal, when he had eaten up all his substance, he came to himself. He began to think about costs and organized societies where they exchanged information on costs and standardized their costs and thought and dreamt and slept with costs—until

the Government intervened, because he so successfully standardized costs, eliminated any decent competition—and made so much money.

The printer now houses himself in ten story buildings and illustrates, photographs, photo engraves, book binds and does one hundred and one things no more foreign to his own trade than they are to the photographer. There is no more reason for the printer to do Fashion Photo work than the photographer to do printing. They both started with small plants; but the printer put in the cost system—and grew by adding department after department in perfect safety, while the photographer kept in his isolated splendor among the finer arts.

And I suppose he thinks he is so much more artistic than the printer! But both the printer and myself have grave doubts about it when we see the beautiful reproductions and illustrations shown in our magazines. One only needs to look at the beautiful sepia tones supplied in the weekly papers to realize where we stand, when they can make such work from publication prints of our own negatives.

I am not going to discredit the progress we have made from the old Tintype studio on wheels, but please remember what the job printer was at that time, and ask yourself if he had any better opportunity or any wider scope than the photographer; especially when the basis of a good deal of his illustrating is the photographic process.

Then what happened when we let the motion picture business slip from our hands? The answer is that we did not have a system of costs in our establishment, with the result that we could not estimate on work with any degree of accuracy and with any assurance of profit

#2

#33500

PERMANENT	MATERIAL	LABOR
Operating 6 8x10	180	220
Developing		03
Proofing	36	
Retouching		2
Printing 12x10	120	45
Mounting	150	15
Finishing	12	25
Spotting & Coloring		
Material	528	
Labor	558	558
Overhead 25%	139	
Cost of Production	1225	
Overhead 66 2/3%	815	
Total	2040	

Form No. 2

(The reverse of Form No. 1)



#1 The Rice Studio Limited Montreal No. 33500

NAME *J. Howard McDonnell* ADDRESS *20th*

Proof Received *Oct 12/13* Neg. Ret. *14A* Time Cost

Special Instructions regarding Delivery of Part of Order

Printed	Time	Cost
Mounted	Time	Cost
Special Work	Time	Cost

*33500*

*33500*

*6* *5/10* *6*  
*Rice prints*

ORDER

PRINTS DELIVERED

#3

**RICE STUDIO LIMITED**

**WORK SHEET**

Name: E. Stewart Work: Printing tak 60ct Week ending: Oct 20<sup>th</sup> 1923

MONDAY		TUESDAY		WEDNESDAY		THURSDAY		FRIDAY		SATURDAY		SUNDAY		TOTAL	
DOCKET NO.	AMOUNT	DOCKET NO.	AMOUNT	DOCKET NO.	AMOUNT	DOCKET NO.	AMOUNT	DOCKET NO.	AMOUNT	DOCKET NO.	AMOUNT	DOCKET NO.	AMOUNT		
33986	10	33985	4	3510	1										
2536	1	33983	5	35937	2										
				33581	3										
				33500	2										
TOTAL		4.35		5.15		4.70		4.65		4.55		2.75		26.15	
PERCENT OF PROFIT		50		54		54		62		65		42			

Each order must be accompanied with a check, City or company, full in time, etc. before delivering work and Studio to meet expenses.  
See that the same value is made as that listed at the studio time.  
These instructions must be carried out to make our work more valuable with your quality output.

Form No. 3

#4

**RICE STUDIO LIMITED**

**DOCKET REPORT**

Oct 20/23

NAME	AMOUNT	DOCKET NO.	MATERIAL	LABOR	COST	SELLING	PROFIT	LOSS
	33500	8-28	5.58	20.43	35.00	14.57*		
	2558	05	28	81	2.00	1.14		
	2549	06	39	40	3.00	2.10		
	2535	83	132	413	9.00	4.84		
	32574	1.04	1.89	7.25	6.00	1.75		
D.O.	1850	1.86	1.74	7.20	2.66		7.20	
R.S.	33660	2.79	6.36	17.93	17.00			7.93
SPR		13.70						
S.A.		—						
Audra		—						
Kornilla		33.25						
Laford		29.85						
Chamart		26.15						
Horda		40.65						
Connolly		17.02						
Gambler		17.20						
Jensen		16.70						
Matscho		2.56						
TOTAL		198.18						
			122.04	235.64	695.54	131.22	377.49	34.05

Form No. 4

#5

**RICE STUDIO LIMITED**

**DOCKET REPORT**

NAME	AMOUNT	DOCKET NO.	MATERIAL	LABOR	COST	SELLING	PROFIT	LOSS
Sep 8/23	441	20065	32.60	90.09	142.68	461.19	622.03	195.99
15	400	226.32	53.10	179.06	584.89	692.33	185.65	36.99
22	406	257.31	118.42	215.31	638.09	788.42	226.69	104.22
29	402	259.42	118.02	214.22	777.11	1027.90	223.72	36.93
Oct 6	428	220.18	125.05	203.71	433.25	532.95	263.05	63.55
13	437	191.86	121.21	211.25	674.99	930.03	220.76	76.83
20	424	555.13	121.04	235.66	645.54	1021.22	376.67	69.05
27	424	235.64	141.25	280.26	823.67	1201.13	406.60	32.14

Form No. 5

To be entered up daily from Studio as they come in from work items and added up weekly as a check on employees' work sheet as far as labor is concerned.

To be entered up daily from Studio as they come in from work items and added up weekly as a check on employees' work sheet as far as labor is concerned.



which we could reinvest with consequent growth in our business.

Of course photography is an art—have we not been trying to persuade ourselves in convention after convention that it is so—I only wish we could as easily convince the landlord and stock dealer.

There are three reasons that come to me which prevent the more general practice of estimating costs in studios.

*First*—That it is considered an art and not a business.

*Second*—That it has never been done.

*Third*—The element of mysticisms with reference to costs in general just amounts even to superstition.

that it is not necessary to explain it in great detail.

We use a system which attaches the proofs of the order (by a gum strip) to a long yellow sheet. On the back of this sheet, which is No. 1, we have a form printed, which is No. 2. You will note form No. 3 is the printer's and he is dealing with order No. 33500 shown in Form No. 1, and you will see that his printing cost (45 cents) is shown on form No. 2.

The printer has his work-sheet (No. 3) tacked up in front of him and when he determines the labor cost, for instance of this order 45 cents, he enters it on his work-sheet No. 3 and on form No. 2.

The total of the labor cost is entered on form

R I C E   S T U D I O   L I M I T E D

PROFIT & LOSS STATEMENT   -   YEAR ENDING FEBRUARY 28TH 1923

		<u>COMPARATIVE</u> <u>FEB. 28, 1922.</u>	<u>COMPARATIVE</u> <u>FEB. 28, 1921.</u>
By Sales	62,602.65	88,342.32	81,258.96
To Cost of Material	<u>18,026.38</u>	<u>39,137.93</u>	<u>30,182.64</u>
<u>T O T A L S</u>	<u>\$44,156.27</u>	<u>\$49,204.39</u>	<u>\$51,076.32</u>
 To Salaries, Wages, Rent & Other Expenses	37,144.32	38,253.99	36,108.78
To Depreciation Furn. & Fix. etc. 10%	1,588.31	1,336.95	1,354.05
To Loss on sale of Furn. & Fix	595.98	-	-
To Written off Bldg. Improvement A/c 20%	446.63	-	-
To Bad & Doubtful A/cs W/o less \$250.00 Transferred from Reserve	842.15	896.06	1,370.72
To Advertising	1,585.02	2,374.82	1,718.98
To Life insurance Prem.	860.50	-	-
To interest, Bonuses, Xmas Gifts, etc.	3,233.59	2,394.42	3,153.39
To Cuts & Halftones Written off	<u>46,296.50</u>	<u>249.90</u> <u>45,506.14</u>	<u>249.90</u> <u>43,955.82</u>
Deduct: Fire Loss Adj.			<u>521.38</u> <u>43,434.44</u>
 NETT LOSS	1,720.23		
 m NETT PROFIT		<u>3,698.25</u>	<u>7,641.88</u>
 Form No. 6	<u>\$44,576.27</u>	<u>\$49,204.39</u>	<u>\$51,076.32</u>

Now a strong "Will to cost" will overcome these objections. If bound to ascertain your cost, let me assure you that it is possible by any sensible method devised in consultation with any cost accountant.

If I can assure you that we have inaugurated a cost system that is satisfactory to us, anyone should therefore be assured that the superstition can be dissolved. For this reason I am submitting our system—but any other will do, so

No. 4 and for this order you will note it is \$5.58 and the plan is to get, if possible, this total labor cost to equal the total payroll which applies to direct or manufacturing labor cost.

You will note that the totals of No. 4 are recapitulated on the same form as No. 5—the week ending October 20th.

While we have used actual figures, I have not filled all the figures out which would necessarily make the total, but they are in our

original records on file in the office. I call it a balancing cost system to the payroll and insofar as it does not do so, the matter is always forced upon my attention. The work sheets are an incentive to the workmen and they like them and insist that everybody should use them.

We have nothing which discloses to us in such a convincing manner the leaks and inefficiency in our business, and these forms will show you not how well we are running our business, but how badly. I am not at all proud of things or satisfied, only insofar as I think they would measure fairly well with most studios that I know of.

For instance, refer to form No. 3. You have the happy idea that your printers do much better work and make you more prints than our man Stewart. Just draw out a similar form and put it in front of your printer or yourself. You may beat it by so little that you will get more interested in costs.

To revert to form No. 2: I think the figures are fair, after adding 25 per cent to direct labor, according to our annual figures, and to add 66⅔ per cent for overhead. You may think it is high, but I find most concerns in other lines (who do some retailing and manufacturing, as photographers may be described) have determined 66⅔ per cent or more, in consultation with their auditors. Some even go as high as 100 per cent and I have heard of a printer who determined that even 128 per cent was not too high.

Of course you may want to take on work as a "filler," which will keep the staff going, keep down overhead and all that sort of thing.

I am assured, however, that if the photographic trade was thoroughly convinced of its costs, the photographer would soon get tired of doing so much work merely for overhead and advertising.

Let us have some sense about this thing, let us look up and down the country at our trade and we will find that the photographer who actually refuses a lot of work, makes more money than the one who is trying to do everything that comes along. In the first instance, the man retains his profit; in the latter case, the man cancels his profits with his losses.

Our form No. 5 shows, in all conscience, losses in comparison with the profits, and believe me, it is hard enough to improve the figures in those last columns. It takes eternal vigilance to keep the loss figures down and I am thankful to the docket for being able to show in black and white how certain work does not pay or even incurs a loss, and it makes it possible for us to decide with much more intelligence which is the most profitable work, how to do it the most economically and how much to charge.

My figures for overhead and direct labor were based on form No. 6, and in passing I may say that this form is worth consulting for it gives the total figures for the year 1921, '22 and '23. By the time we had a net loss in the past year, it was time to give costs some serious consideration. The result has been that the figures for 1924 are much improved, through having just a few hundred more sales, a few hundred less cost of material and a few hundred less expenses.

"PROGRESS MEANS SUCCESS"

# ASSOCIATION NEWS

Published under the authority of the Board of the Photographers' Association of America,  
under arrangement with the publishers of Abel's Photographic Weekly  
and the Bulletin of Photography

S. R. CAMPBELL, JR., Secretary, P. A. of A., 722 Bond Building, WASHINGTON, D. C.

## Forty-Second Annual Convention P. A. of A. Milwaukee, Wisconsin, August 4th to 9th

But two more weeks and Milwaukee will begin to stir with the assembling of photographers from all parts of the country and Canada, the attraction being, of course, the Annual Convention of the National Association.

The country has been scoured from East

to West by President Stearns in his efforts to secure numbers for his program that will fulfill the "Balanced" feature—Art and Business—and with what success may be learned by reading the list as given on page 107 of this issue. Run over in your mind the things about which you desire informa-



tion and then see if it will not be possible to have the questions answered from the platform at the Convention. It has been a long time since such a diversified program has been presented to the members of the P. A. of A. and it is for this reason that one can hardly afford to do other than GO.

Two more weeks—still time to ship that set of pictures for the Picture Exhibit. The closing day has been moved up to July 29th, you know, to give everybody a good chance to get in their best work. What with the Society and Club Exhibits, the prize competition by the Commercial Section with six classifications, and several special Exhibits from England, Toronto and the West Coast, all on a new and novel system of exhibit panels—it's sure to be a Salon worthy of the National Convention. Once more, the shipping address—Photographers' Convention, Milwaukee Auditorium Manager's Office, 500 Cedar Street, Milwaukee, Wis. Label your package the "Portrait" or "Commercial" Exhibit. Details of the Commercial Section's competition were given in Association News two weeks ago. It is going to be a wonderful chance to win a prize, as practically all branches of Commercial Photography are covered in the six classes.

The Entertainment features for the week have been pretty well advertised, but we will mention them again:

*Monday night*, Officers' Reception at the Astor Hotel.

*Tuesday night*, Theatre party, followed by a dance at a wonderful Roof Garden.

*Wednesday Noon*, Ladies' luncheon at the Yacht Club up the Lake.

*Thursday night*, THE Banquet at Gimbel's Grill.

Hotel accommodations may be reserved at

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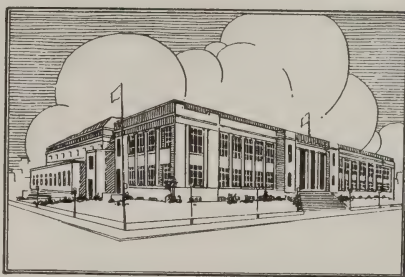
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Rochester, N. Y.

# 42<sup>D</sup> ANNUAL CONVENTION

(INTERNATIONAL)

## Photographers' Association of America



### THE AUDITORIUM

Milwaukee, Wis. August 4th-9th

### The Balanced Program

- Cliff Ruffner . . . "How to Advertise"
- Ross Crane . . . "Studio Decoration"
- R. E. Voiland . . . "Better Photographs"
- Mrs. Helen G. Stage . . . "How to Sell Them"
- Ed. Sheasgreen . . . "Costs and How to Make a Profit"
- Geo. W. Harris . . . "Business Building"
- Geo. W. Harris . . . "Personality Building"
- Orren Jack Turner . . . "School Work"
- John Vanderpant . . . "Pictorial Photography"
- Walter Scott Shinn . . . "Photography of Children"
- Louis Dworshak . . . "Photography of Men"
- Wilfred E. Smith . . . "Photography of Women"

### Commercial Section Specials

- W. T. Dorward . . . "The Master Key"
- Geo. Hance . . . "An Hour with the Colors of the Spectrum"
- J. B. Hostetler . . . Photographic Illustrations, assisted by Mrs. Robert Bushnell
- Chas. Kaufmann . . . In charge of the "PEP" Meeting
- Detroit Commercials A play—"The Old Method vs. The New"

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Gilpatrick Hotel	Randolph Hotel
Globe Hotel	Republican Hotel
Juneau Hotel	St. Charles Hotel
Wisconsin Hotel—Headquarters	

The reduced Railroad fares can only be secured after 250 certificates have been turned in for validation, so don't forget to ask your local ticket agent for one at the time you buy your ticket to Milwaukee. One certificate is required for each ticket sold, but members and dependent members of their families may secure the reduced rate by bringing the certificate to the Convention for validation.

Now is a very opportune time for members of the Association living south of Washington, or in Baltimore, York, Pa., or Harrisburg to make their Pullman reservations on the special car from Washington to Milwaukee. This car leaves Washington Saturday afternoon on the Broadway Limited, P. R. R., and will reach Milwaukee, without change, on Sunday. As the Office of the Secretary of the P. A. of A. will be moved to the scene of the Convention about a week ahead of time, late reservations may be made by addressing the P. R. R. representative—Mr. Stanley Reany, 613 Fourteenth Street, N. W., Washington, D. C.

Minneapolis and St. Paul are sending a couple of special cars—let's have a good delegation from around Washington to make up a live bunch from the Nation's Capital.

✱

It happened in front of the village post office. An old farmer was holding his frightened team while an automobile rushed by.

"Queer how horses are so skeered of them things," said one of the loafers.

"Queer?" grumbled the farmer. "What would you do if you should see my pants coming down the street with nothing in them?"

## The Free Sitting Parasite Again

For more years than we are desirous of counting, the free sitting system has been a parasite on the fair fame of photography. We recently denounced an outbreak of the disease in this, our City of Philadelphia. As we have heard no more of it, we assume it to have abated. Our contemporary, *The British Journal of Photography*, once more draws attention to the trouble but we think in far too gentle a manner. Why not name names? Or are the libel laws the cause of editorial mildness? From this side of the Atlantic, the annexed editorial reads curiously tender:

### THE FREE SITTING AGAIN

"Professional photographers, we hope, know our opinion of the free sitting business, namely, that it is a touting system which is not quite honest and that it does very serious harm to the majority of photographic studios in the country, particularly to those whose customers are in the more or less higher ranks of society. Hitherto the players of the free sitting game have been content to use the postal and telephone services as the means of pressing their would-be sitters to be photographed for nothing. It is a new experience for us to notice in a London daily newspaper an advertisement in which society people of various grades are invited to a studio to be photographed without fee and subsequently to be presented with a complimentary copy. One wonders what the confirmed habitués in the free sitting business are going to do by way of meeting this competition. We don't care particularly what they do, for we are convinced that whatever it is it will do them more harm than good. But there is one thing that should be done, and that is that photographers, through the Professional Photographers' Association, should energetically take up this



question and see what can be done to limit the means for securing sittings by invitation. Only once in our memory, and then somewhat tepidly, has the P. P. A. expressed its disapproval of the free sitting system, and that was when the photographers in the West End were cleverly forestalled by a very wide-awake competitor. It is time that they recognized how the system is viewed by many photographers in both London and the provinces, as exemplified by a letter on another page."

Well and good, but why not be more specific? It appears to us that names should be given and the affair handled more drastically. Why not have a Black List?

A correspondent of our contemporary is equally plaintive but ineffective. This gentleman, J. M. Thomson, says:

One hears on all sides of the poor condition of the trade and the general slackness existing in the photographic world. I saw in a daily paper this morning a photographer's advertisement in which he offers free sittings and one copy without charge.

I do not think we need to look much farther for one of the chief causes of the declining condition of our trade.

The trade is being ruined without doubt by this pernicious and widespread habit of giving "free sittings" and complimentary copies. The original idea in giving "free sittings" was that the copyright of the photographs taken should remain the property of the photographer.

This obviously would only be of value in respect of important people. Had the original idea been adhered to, well and good, but gradually these free sittings were offered to the public, and are now given to Tom, Dick, Harry on any old pretence, *with free copies*. Is it to be wondered at that many of the people gathered into the studios in this way have no intention of buying any



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copies? Why should they, when they know they can go to half-a-dozen photographers and have free sittings and complimentary copies?

I would suggest it is high time for these "free sittings" and free copies stunts to be discontinued except in special cases where the portrait is really useful for publication. In any case, if people must be invited to visit our studios, let us invite them, and let them inspect our work, and if they want to be photographed, and our work is good enough, they will gladly pay for what they require.

In order to break the back of this free business I would suggest that all sitters should be asked to pay a sitting fee of at least one quarter of the price of the size chosen, and that such sum should be credited to the sitter when the order is given, and that in no case should complimentary copies be given to any client.

This will be the thin edge of the

wedge and will lead in time to a more reasonable condition of things, and in the end should restore a falling industry to some degree of prosperity.

"Indignation is froth except as it leads to action." The letter, and the editorial, do not go far enough to accomplish anything.

This present writer knows, or knew, those British "free sitting" advertisers. They laugh at everything except some form of concerted boycott, and that we think could easily be arranged for without fear of libel actions.

Free sittings are unethical, unfair, unbusinesslike, and degrading, and if publicity along those lines were circulated, we think something ameliorative would be accomplished. But merely to point at an evil without indicating a remedy for it is futile.

THE BULLETIN OF PHOTOGRAPHY recently has had some outspoken articles on the subject, which have been effective, and these we commend to our timid friends across the Atlantic.

## OUR LEGAL DEPARTMENT

CONDUCTED BY ELTON J. BUCKLEY, ESQ.

(Mr. Buckley is one of the leading members of the Philadelphia Bar, and an authority on legal matters. If our subscribers have questions on legal points, and submit them to us, Mr. Buckley will answer them *free of charge*. A stamped and addressed envelope must be enclosed for reply. Make your question brief and write on one side of the paper only.)

### Is Landlord or Tenant Responsible for this Damage?

Here is the sort of question that is always likely to arise between landlord and tenant:  
New York.

The recent heavy snowstorm created a stoppage in the leader conveying the water from the roof to the gutter, causing the water to back up and find its way through leaks in the roof and down through two floors and ceilings onto some finished jobs on our shop floor ready for delivery.

The landlord, who was immediately notified and who inspected the damaged

goods, refuses to make good on the grounds that:

First.—When we leased the store premises we assumed all risks of that nature from whatever source.

Second.—The building (new) was turned over to him by the builder as O. K.

Third.—It was the duty of the tenants living on the two floors above to protect us by placing catching utensils under the leaks.

Fourth.—The damage was caused by



the elements, over which he had no control, even admitting that the roof was defective, of which he had no knowledge up to the time of the damage.

Can we hold him responsible? A. P.

Nine-tenths of the controversies that occur between landlord and tenant arise out of the question who is responsible for repairs. Sometimes the lease settles that, and sometimes it doesn't. Sometimes the lease disposes of it in a way wholly inconsistent with the real arrangement between the parties. For instance, the other day a case came under my own attention in which the owner of a store building, and his tenant-to-be, a retail merchant, agreed between themselves that the landlord should take care of the repairs on the outside of the building, and the tenant the repairs on the inside. A very sensible arrangement, by the way. Yet the lease they executed provided very clearly that the tenant should make all the repairs. Out of this inconsistency grew a law suit which was very expensive for both of them.

The ordinary printed form of lease, which is used in the large majority of cases, puts the responsibility of making the repairs on the tenant. If the lease is prepared especially for the landlord, it will of course do the same. The tenant occasionally prepares the lease, but usually not, and this is why the modern standardized lease is the most one-sided agreement I know of. In case disputes arise, it practically decides them all in advance in the landlord's favor, and binds the tenant not even to appeal.

Very often the landlord and tenant do not discuss the question of repairs before signing the lease. The matter is ignored. This is a great mistake. The question should be thoroughly discussed and the result of the discussion not only written in the lease, but all printed provisions in the lease which are inconsistent with it should be searched out and eliminated. Very often the proper provisions will be written in, but inconsistent printed provisions will be left in, too, so that a controversy arises over that.

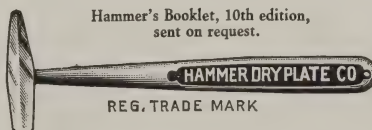
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I repeat that a fair provision regarding repairs, especially in the case of a business building, is that the landlord will look after the repairs outside and the tenant inside. If the lease is silent on the subject, the law puts the onus of all the repairs on the tenant, and the landlord can compel him to make them. If they are not made and somebody is injured, as by somebody falling down a decayed stairway, the landlord isn't responsible; the tenant is the only one that can be sued.

I have been discussing cases where the tenant has rented the whole building. The law is somewhat different when the tenant rents only a part of the building, as in the case submitted to me above. There the landlord is held responsible for making repairs to all portions of the premises which are used alike by all the tenants, as for instance, the stairways, corridors, elevator, entrance, roof, etc. Even when the lease is silent on the subject this duty rests on the landlord. Of course, I suppose there is nothing to prevent a company of tenants from agreeing, through their respective leases, to absolve the landlord from making the general repairs he would otherwise have to make, but it would be exceedingly foolish to do it. This correspondent may have done it, just as the landlord charges in his Contention No. 1. If the tenant hasn't done it, the landlord is charged with keeping the roof in repair, and if he didn't go it, and in consequence of that, water leaked down through the intermediate floors to this correspondent's premises and caused damages, the landlord is responsible. There is nothing at all in the landlord's last three defenses.

(Copyright by Elton J. Buckley)

✱

Three little girls received each a silver spoon as a Christmas gift, and they were bragging about them.

"Mine," said one of them, "says 'From Papa' on it."

"That's nothing," said the second. "Mine says 'From Your Loving Papa.'"

"Mine," said the third, with a superior air, "says 'Hotel Washington.'"—*Argus*.

## Photography as Taught Me by a Child

*A Talk given by MARCUS ADAMS before the  
1924 Congress of the P. P. A. of Great Britain  
and Ireland.*

You will forgive me for talking a little bit about myself. A mother on one occasion brought a child to be photographed by me. I went through the process of photographing that child in quite an ordinary and normal way. The mother was perfectly silent during the whole sitting, and I almost thought she was deaf and dumb. When I had finished, however, she came up to me and said, "Mr. Adams, you are a marvel." I asked her why. She said, "I have taken that child to several photographers, and some of them have struggled for an hour with that child and never got a picture worthy of the child." From that moment I turned right about face. The woman did not know it, the child was unconscious of it; but I determined from that day to follow the line of work which I have followed ever since, and am following now. The woman added, "The child is nervous; she never goes to a man, and I hesitated very much at making a third or fourth attempt to get her photographed."

Now I will tell you the secret. It is not that I am so fond of children; it is that they are fond of me. Nine hundred and ninety-nine children out of a thousand come to me; I do not go to them. The fact that they come to me puts me in a very responsible position. They love me. When a person loves you you are up against a responsibility, and you have got to do your best for that person who loves you. Some of you will say, "It is all very well, but I cannot be bothered with this sentimental nonsense. I am out for hard business." Well, I am out for hard business, too. I manage to live and to get a bit of bread and cheese. But from the time of the incident I have described—seventeen or eighteen years ago—my face was turned to this one job, the photographing of children, not for the sake of photographing them, not even for their own sake, but for the sake of their mothers. I have almost disregarded the fathers. It is the mother who values the portrait of the child, and often the father knows nothing about it.

When a child is presented to you he makes you a very responsible person. Do not say, as I have heard someone say, "There is a little brat upstairs to be photographed." The man who says that does not know his job. It was a child who taught me photography—a child who taught me that I did not know anything at all about it. I learned that the child, for some reason, was fond of me. I had to depict that child on a bit of paper. I do not contend that I have done it better than other men. But any good that is in it depends upon the fact that the child comes to me; I do not go to the child.



I'll meet  
you at  
the big  
Convention



to be held in Milwaukee, Wis.,  
August 4th to 9th.

I cannot explain why it is. It is a God-given gift, and, that being the case, it is my duty to use it. Remember that a child is the nearest approach to Heaven we have on this earth. I have seen in the child expressions which suggest the opening of the gates of Heaven. And that has got to be put on paper. How can I do it? The child is fidgeting all over the shop. It is not a beautiful child in the sense of having well-formed features. But every child has got something more in his face than geography, and it is this I want to photograph. The child's face is like a mirror, which gives you back the expression with which you yourself regard it. If you frown into the mirror you will get a frown again. If you smile, it will smile at you. Difficult? Very difficult, especially if the child is not fond of you. I had a child the other day: "Me don't like that man." That is the first child in London I have heard say that. I was photographing a child some time ago, a boy of five, belonging to a family of note, and when I went up to him, just to straighten his collar, he put his arms round my neck and gave me a kiss. Does not that sort of thing make you feel responsible? It does me. That is the spirit you want to get into the child if you are going to get the best out. Just what you put in—that will you get out. It is not always done, so far as I am concerned, without excitement. Many children I have to calm down; some I would like to send home to be calmed down. Don't think that only well-behaved children come into my studio. Sometimes I have a very strenuous hour with them. But having made up my mind to hit one nail only, and to hit it home, I became a specialist in the truest sense of the word. I have got to produce something that the mother will be proud of during her lifetime, and her descendants after her. I do not think that a great number of photographers realize what it means to a mother. She will disregard what has to be paid for it. That is a mere nothing to the mother if only she can get what she wants. She will spend five or ten guineas on a costume



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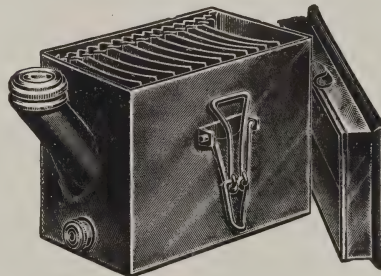
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that is worn a few times and put in a rag-bag, but a photograph is a living testimony, and worth correspondingly more.

Some time ago a lady came into our reception-room, and I overheard her conversation. "I have always gone to —— down the street, but I thought I would try you." I overheard her, and I went up and said, "Madam, I am not at all anxious to photograph your children. I am not out for the casual person. But if you want a picture of your children which will bring joy to you, then I am perfectly willing and anxious to do it, even without charge. I am not out to make money from photography; that is not my primary object, though in doing what I am doing I hope to make sufficient to support my family."

I have had many funny incidents happen in my studio. I will tell you one. I was photographing the little daughter of a famous actress, when she said, "Can I use your 'phone, Mr. Adams?" And she rang up her nurse, telling her that she was hungry, and asking her to bring her over an apple to Marcus Adams's studio. So I said to her, after the nurse had brought along the apple, "Eve, let Adam take your photograph, will you?" She turned to her mother. "That's a good one, mother, isn't it?"

I was photographing a little mite of three or four, and set her down on a bear rug. It was during the vaccination craze. She noticed the part of the rug where the ears originally were. "Mummy," she said, "this is where Teddy was vaccinated."

I was photographing a Canadian boy on one occasion, and he announced his intention of not being photographed. "Well," I said, "we need not trouble about that." And I began to tell him the story of Jack and Jill. "Jack," he said; "that is my name." After we had talked a little more he demanded, "Are you going to take my photograph?" "Jack," I said, "don't frighten me like that. I can't stand it." With that he slipped off the table and shot out of the door. I called him back and got him up again. And presently I said to him, "I have taken your photograph, Jack." "What?" he said. "You have? Then you can go on photographing me all day long."

On another occasion a lady told me her boy was extremely nervous and would not face the camera. "What is he fond of?" I asked. "Oh," she said, "he is very fond of aeroplanes." That was all I wanted. I made paper models of aeroplanes and gliders, and I talked hard at that boy about aeroplanes, and the assistant worked the hidden camera. I got twenty or thirty pictures, and just before taking the last photograph—for I always let them know I have photographed them—I said, "Now, let's pretend to take a photograph." "I should not pretend," he answered; "let's take it." Immediately it was taken he wanted to see it.

"Oh," I said, "it has got to go through a lot of developing baths and all sorts of things. 'Mammy,' he said, 'let's go to a man who knows how to do it—one who can do it and let me see it at once.'" And mammy took him up the street to a stickyback man. But as she gave me a good order afterwards I imagine the stickyback result was not very successful.

I am going to make an appeal to you. There is big business in child photography, but we are not dishing up our goods as we ought to dish them up. Photographers—I am one of them—are not photographing children as they ought to be photographed. We must get back to what I spoke of originally—we must get what the mother can see in the child. I do not care what rank the child is. In my studio I have no nonsense of that sort. I cannot bow or cringe or scrape to anybody. I have only got one object. Because that child has been brought to me I must give to that woman what she knows that child to be, and to do that I must let the child dominate; I must be subordinated to that child; I must get on the plate what the mother sees in that child, not altogether what I see myself. Let me beg of you never to hesitate for a moment about giving a re-sitting to a mother for a child's picture, and never argue with a mother that a picture is good, because she knows better than you do. You may think they are beautiful pictures technically, but she wants what she sees in the child.

One beautiful child was brought to me to be photographed, but I was extremely nervous, for the mother was as cold as a bit of ice. All the desire that I had to get that child on to paper froze up. I took two or three dozen photographs, and the mother described them as atrocious; and she said, "The next time I have the child photographed I shall go to Richard Speaight!" One of my pictures was accepted for the P. P. A. Exhibition, and Richard Speaight, looking at that picture, said to me, "Adams, that is the finest picture I have ever seen of yours;" Perhaps Mr. Speaight, who is my chairman tonight, will allow me to tell the sequel to that story. The lady did go to Richard Speaight. He knew the child, he knew the mother; and he produced a most successful photograph, which also has been on exhibition. He pleased the mother where I failed, but so far as I was concerned I feel that a wrong psychology accounts for my failure, and that had that icy mother brought that child a hundred times I could not have made a picture.

A child is the tenderest, sweetest, most delicate thing God ever made. Therefore treat children with sympathy, dignity and love. And then co-operative advertising, so far as children are concerned, will not be needed, because you will be producing something that the mother wants, and if a mother wants a thing she will have it—even at the cost of a new dress!—*The British Journal of Photography*.



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## Appealing to Prospect's Pride Builds Photographic Business

FRANK H. WILLIAMS

Why do people get pictures taken?  
Because they are proud!

They are proud of their children, proud of their own personal appearance, proud of their families and so they go to the studio and get a permanent record of the things which cause their pride.

It is evident, then, that the photographer who realizes that when he sells photographs he is really merchandising pride, is splendidly equipped for going out and putting over promotion stunts and advertising which will be particularly effective in getting more business for him and thereby making more money for him. When he does realize that pride is behind the great majority of purchases of photographs, he can frame all his advertising and promotion stunts in such a way that the pride of folks will be especially appealed to.

The more the photographer knows about effective methods of appealing to the pride of folks, the better his advertising and promotion work will be. So it will be interesting and profitable for photographers to consider the following methods by which the pride of people can be appealed to by the photographer in his advertising and in his promotion work:

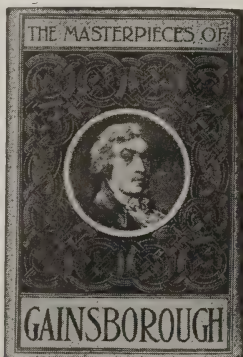
*First.—By appealing to the pride of people in being considered up-to-date.*

Every time a woman or a man has new clothes, there is a desire to have a picture taken. The new clothes make the folks look modern and stylish so they feel like having the record of this stylish appearance preserved.

Consequently at the opening of each new season it would be a splendid advertising stunt for the photographer to run advertising in which he would urge all the people who were purchasing new apparel for the new season to come in and get their pictures taken in their new clothes. In this

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636 South Franklin Square, Philadelphia, Pa.



advertising the photographer might emphasize the fact that the folks who buy new clothes at the opening of the season are the most modern, up-to-date folks in the entire territory. It might state that these folks who have new clothes have something to feel proud of in being so thoroughly up-to-date and it might use all these arguments in effective appeals for business.

In the same way the photographer might use everything else that is new and up-to-date in people's lives as reasons why they should get their pictures taken.

For instance, when folks move into new homes they are immensely proud of their up-to-dateness. So a regular and constant appeal by the photographer to all new home owners to let him take photos of their homes or of them in their new homes, would be sure to get splendid results.

Or if the folks have new and up-to-date automobiles, they would think seriously about having their pictures taken in the cars if the photographer suggested to them that they should do so.

Pride in being up-to-date is a very strong emotion in many people and if the photographer appeals to this emotion strongly with the right sort of people, he is bound to get a considerable amount of business by doing so.

*Second.—By appealing to the pride of folks in their personal appearance.*

One of the deepest and strongest sources of pride in the average person is a pride in personal appearance. It is because of this pride that men shave themselves and get their hair cut, and it is because of this pride that women go such lengths in using cosmetics and in trying to make themselves beautiful.

And every time that a man or woman feels pretty well satisfied with his or her personal appearance, there is always subconsciously, perhaps, the thought that it would be a good idea to have a picture taken.

So it is evident that if the photographer would do some strong promotion work with

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the people who have real reasons for being proud of their personal appearances, the photographer would be pretty sure to get quite a lot of worth-while business.

What people have a good right to be proud of their personal appearances? All well dressed people, all people who have gotten into good physical trim by reason of gymnastic exercise or through playing golf or in any other way and all people who are really good looking. So the photographer might get lists of people who are in gymnasium classes and might get the names of members of the local golf club and he might get after these people strongly in urging them to let him take their pictures.

### *Third.—Pride in family.*

Mr. So-and-So's family may really be nothing extra but it will be hard to make Mr. So-and-So think that way about it. To his way of thinking his family is just about the best there is, bar none. His children are exceptional, his old grandmother who is up in the eighties has all her faculties and is wonderfully well preserved and so on and so forth.

Consequently when anyone suggests to Mr. So-and-So that his family is remarkable and that he ought to have a picture taken of the crowd, his chest swells with pride and he feels a strong urge to go and do so.

It would be splendid business, then, for the photographer to use some advertising in which he solicited business from families that he would call exceptional—families in which there were unusually large numbers of children, families in which the old folks were remarkable, families that average up to a particularly high standard of good looks, and all other families that were above the average.

Such advertising would be sure to strike home with a great many families and so would be sure to bring in a worth-while amount of business to the photographer.

### *Fourth.—Pride in success.*

Every time a man gets a promotion, he is stepping upward toward greater success



and so he feels like getting a new photograph taken of himself. Every time a girl gets married, she knows she is a success because there is no real success for a girl without marriage. And every time a young man or a girl graduates from high school or college, a certain success has been achieved.

Success makes people think of having their pictures taken. They want to preserve the record of how they looked at the time of reaching the new milestone on their journey.

So it would be mighty good business for the photographer to do a considerable amount of promotion work among people who are achieving success. He could advertise to such people and urge them to commemorate their success by letting him take their pictures. And he could phone to men who are getting on in the world and suggest to them that the logical thing to do is to have their pictures taken.

With this sort of promotion work it would also be good business for the photographer to emphasize the fact that he himself is a success. He could tell about the way his business is growing and about the many compliments showered upon him for his excellent work. Successful people like to deal with other people who are also successes. Consequently the photographer by showing folks that he himself was successful, would attract to his studio other folks who were also getting on splendidly in the world.

The photographer who merchandises pride all the time is the photographer who will get the most business in the long run.

So appeal strongly to the pride of folks in all the advertising and promotion work you do.

✱

A haughty gentleman who, says the *Argonaut*, was evidently used to the best was obliged by the breakdown of his automobile to stop at a dilapidated country hotel. He glanced round the office with a frown, reluctantly signed the register and took the brass key from the proprietor.

"Is there water in my room?" he demanded.

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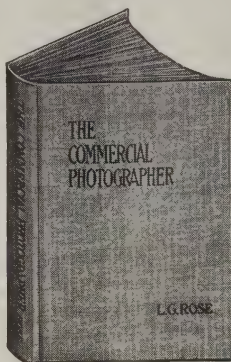
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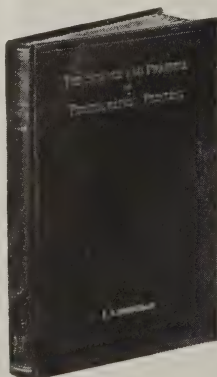
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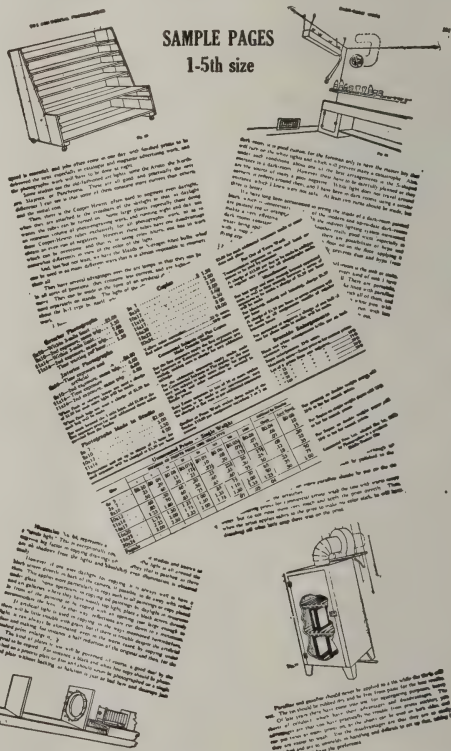


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## Where East Meets West

CLIFF RUFFNER

Those who have followed the articles on advertising published in *Studio Light* and those who have taken advantage of the advertising copy and cuts furnished each month must realize that a great deal of time and thought have been given to find the best ways of bringing customers into the photographer's studio.

Those who attend the Milwaukee convention next month will have the pleasure of meeting the editor of *Studio Light* face to face and of hearing him discuss from the platform the most practical and economical ways of interesting the public in photographs.




Cliff Ruffner




Louis Dworshak

LOUIS DWORSHAK

Louis Dworshak, of Duluth, believes that one department of portraiture, that of men, is frequently neglected or rather underestimated. "If the photographer handles these men in a cordial, manly sort of way, drawing them out in conversation, simultaneously studying his sitter, placing the man at ease, portraying him with the correct pose he is sure to secure a successful portrait and convince the sitter that there is something fine and pleasing about having your "picture taken," says Dworshak. "In fact, get the men of affairs into your studio as satisfied patrons and their powerful influence will so manifest itself in every phase of your business growth." Mr. Dworshak will demonstrate the photography of men at the coming Milwaukee convention.



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This business of salesmanship has many sides that the average photographer overlooks, and one of the most interesting and profitable numbers on the program at the Milwaukee convention will be a talk by Mrs. Stage, of New York City, who not only knows the many sides to salesmanship in the reception room, but has the happy faculty of giving of her knowledge so that everyone may understand and profit thereby. To miss hearing Mrs. Stage will be a real loss, financially and otherwise.

## GEORGE W. HARRIS

George W. Harris, of Harris and Ewing, Washington, D. C., is as widely known as any photographer in America. He has built what is probably the largest portrait business ever built in a single studio. He will give two talks at the coming Milwaukee Convention on BUSINESS BUILDING.



George W. Harris

You cannot afford to miss them. Other successful photographers will talk on many branches of business building. The Forty-second Annual Convention of the Photographers' Association of America will be more than a convention—it will be a BUSINESS BUILDING SCHOOL OF PHOTOGRAPHY. You cannot afford to stay away.

## ROSS CRANE

Ross Crane is internationally known as an interior decorator and as an educator in the "Better Homes" movement. For a number of years he was connected with the extension work of the Chicago Art Institute and is a lecturer of note. He will tell you and show you, at the coming Milwaukee convention, how to make your studio impressive and attractive, what is poor taste and good taste in decoration and how to properly hang your pictures. What you will learn from Mr. Crane will alone be worth a trip to Milwaukee.

\*

Irate Papa: "No, sir. My daughter can never be yours."

Bright Suitor: "Quite right, sir. She cannot possibly be my daughter. I only wanted her to be my wife."—*Snap's*.

\*

Worse—One traveling man to another in Thompson's restaurant:

"What's the matter, Bill? You are only eating crackers and milk. Are you on a diet?"

"No, on commission."—*The Harrisonian*.

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AND HOW TO  
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THE OLDEST PHOTOGRAPHIC WEEKLY IN AMERICA—Established August, 1907

# BULLETIN OF PHOTOGRAPHY

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## THE WEEKLY BUSINESS PAPER FOR BUSINESS PHOTOGRAPHERS

636 Franklin Square (cor. 7th and Race Sts.) Philadelphia

FRANK V. CHAMBERS, Editor and Publisher  
A. A. SCHENCK, Business Manager

JOHN BARTLETT, } Associate Editors  
THOMAS BEDDING, }

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Items of interest upon photographic subjects will be gladly received.

VOL. XXXV, No. 886

Wednesday, July 30, 1924

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### Editorial Notes

"Publicity" and "photography" are becoming almost interchangeable terms. London, England, has been invaded by thousands of American advertising men, and of course the product of the camera has figured largely in the propaganda. Nations are advertising themselves and unquestionably America is foremost in the game. Commercially, the best advertiser will win in the long run, and it is not difficult to realize, that the supremacy of this country is in no danger. We recently devoted some time to a comparison of American and British magazines and newspapers. The latter look curiously archaic and behind hand in the "art work" of the "ads." Photography is

not nearly so much employed over there as it is here. Perhaps the "ad" men's convention will do something to liven things up.

\*

From Tokyo it is announced that the Japanese Government, "with a view toward curtailment of the importation of luxuries," proposes to place *ad valorem* duties on many articles, including cameras and films." Great Britain, Germany and America have for years sent large quantities of goods to the Island Empire, but recently the Japanese have been manufacturing many of the things themselves, lenses not included. It is pointed out, however, that the effect of the proposed heavy duty on American trade would be slight, as Japan's purchases from the United States are principally staple articles such as cotton, machinery and iron. The list of luxuries numbers two hundred and fifty. We can easily imagine that to a primitive people such as the Japanese photography would not be regarded as a necessity.

\*

"Pleasant faced girls are rare," declares a writer in a Canadian contemporary. He signs himself "An Artist" and it appears to us as if the article were of the made-up variety. As a matter of fact, during the reign of photography, it is shown that femi-

nine beauty has in no sense deteriorated compared with former epochs when painting, engraving and sculpture were the means employed to depict it. We hazard the opinion that girls and women are just as beautiful as they ever were then. The race, indeed, has progressed rather than retrogressed, thanks to improved sanitation, the devotion to athletics and outdoor exercises generally. Then there are the beauty doctors to aid in the matter, no mean advantage. And there is no evidence to show, as this writer claims, that the sex is more restless than ever it was. We spent some days recently in a study of an infinite variety of types and all we can say is that if our dictum can be accepted, pleasant faced girls are abundantly plentiful, and in respect of repose they are all there. We think this "Artist" has exaggerated or is writing for writing's sake. The illustrated publications refute the dicta.

✱

William Gray, of the Vancouver Publicity Bureau has a nice, congenial job on hand. He is taking, or has taken (for this happened some weeks ago), James Hodgson, official photographer for the British Admiralty in hand for the purpose of pointing out to him the lumbering, logging and other industrial scenes about Vancouver. These pictures will form part of a series being made by Mr. Hodgson on the "round the world trip" of a British squadron, and when completed will be screened all over the British Empire. Looks as though the world has become nothing but a huge advertising medium, the two biggest men in the game being Uncle Sam and John Bull. Poor old Germany!! She hasn't a word to say anywhere.

✱

We are surprised to see the old established firm of Johnson and Sons, of London, England, figuring in the Philadelphia Courts. It appears that they bought from William T. MacLeester, this city, a secret process for the manufacture of metol. They allege he has revealed at least part of the

invention in an application for a patent and has offered to sell the process. The hearing was fixed for July 23rd and an injunction granted against Mr. MacLeester. The news item and the legal formalities we pass without comment, the dispute being *sub judice*, but our surprise is excited by the circumstance that such a very old firm as Johnson's, manufacturing photographic preparations to our knowledge for half a century, should come all the way to Philadelphia for a process for making metol. We were under the impression that the chemistry of the coal tar derivatives was thoroughly well-known in Britain, to say nothing of Germany. Is it not so?

✱

A California contemporary contains a most interesting account of the photographing of the country from Los Angeles to San Francisco, to be printed in the booklet of the Coast Highway Association. We gather it is the plan of the advertising campaign to "sell" the Pacific Coast to tourists. The ocean plays a large part in the illustrations and text of the booklet. There is also to be newspaper and billboard advertising. We were under the impression that California was already well advertised by means of the movies, so many of which are made in that State, the expenditure on them running annually into many millions of dollars. And these pictures go all over the world, and have done so ever since 1911. But we live and learn. However, we wish this particular advertising campaign all possible success.

✱

There is some variation in the publicity appeal, made by Ernest Salomon, the English photographer, now domiciled at Dallas, Texas, over that to which we have grown so accustomed this past year. "Defying in line and lighting the preachments of the orthodox school of photography," we read, Mr. Salomon wants women to let the photographer forget their beauty and permit him to photograph their charm. He has an avowed preference for homely women. "A portrait and a picture are two different things," he



says, "it is no trick at all to photograph a pretty woman, but an accomplishment to perceive possibilities of interest and charm in a homely one." Maybe, but we fear Mr. Salomon is running grave risks of unpopularity. We have yet to meet the woman who is content to be termed homely.

✱

What's the matter with the *New Glasgow Evening News*, Nova Scotia? Under the caption "A Saskatchewan Photograph" it launches a bitter attack on a contemporary which prints "a blotchy photograph, looking like a couple of dead elephants" but which purports to be an overturned locomotive in Saskatchewan. It appears that there is intense rivalry between the Canadian Pacific Railway and the Canadian National Railway. This accident occurred thousands of miles from New Glasgow, and a local paper, the *Herald*, seeking to "knock" the C. N. R., printed the photograph. The rival paper, the *News*, pro C. N. R., takes up the cudgels and says its line can't be killed in this fashion. It is an amusing newspaper war, and makes interesting reading to us at a distance. But just fancy a long, long newspaper column over a commonplace photograph such as one sees every day in the papers.

✱

A. L. Bowen, of the *Springfield* (Ill.) *Journal*, who appears to have a regular column in that publication has some kindly things to say of photography in relation to the movies. "Those who have followed the development of the motion picture field cannot fail to give to the camera first place for progress. Dramatic qualities have improved, direction is better, embellishment has reached a high plane, *but none of them compares with photography in its degree of advance.*" We are glad to read this sort of thing in a public journal reaching large numbers of people. It has been said time and again in our own pages. Photographically the camera man is a member of the great craft represented by the BULLETIN OF PHOTOGRAPHY and we are always happy to

encourage him. Many successful movie camera men were originally "still" photographers.

✱

A photographer with an unusual memory is to the fore in our cuttings. He is Morris Halsey who has managed a photograph studio near the Yale campus for forty-nine years and has recorded the likeness of many Yale men. He claims to be able to call every member of the class of 1879 when he sees him. Of course there are not so very many of the class left, but the feat is a tribute to Halsey's mnemonical powers. A good memory is a valuable asset to a photographer and to everybody else for that matter. And it is surprising how rare good memories are. In our experience we find that the majority of people seldom take pains to cultivate their memories. But a well ordered and well regulated mind is of great assistance in the matter as we know by experience, especially in reference to the leading chronological events of photography.

✱

We had a note recently on the dangers of damp to sensitive surfaces. Now we read that Dr. P. V. Wells, of the E. I. Du Pont de Nemours Company, has something more academic on the subject. He spoke before the American Physical Society. Twenty per cent. humidity (relative) is about that of deserts and arid climates, and of the Atlantic coast States on a clear, warm spring day. Films are faster in dry weather than in humid, and the speed falls off when the humidity gets below 20 per cent. Dr. Wells regards this as a new discovery. But we take it that the more moisture in the air the slower the sensitive surface, the less moisture the more likely is exposure likely to be unaffected. At any rate that is our practical experience.

✱

Is there anything in palmistry? Some say, yes, many, no. We read that members of the Oakland One Hundred Per Cent Club are in the market for text books on palmistry. It seems that thirty-one mem-

bers of the club recently visited a photographer who took pictures of each man's hand. "At the weekly meeting the President directed each to identify his own hands or pay fifty cents." We are assured the treasury is overflowing. There is nothing to be surprised at in the fact that the members were unable to identify their own hands, unless a close preliminary study of them had been made. But palmistry is one of those pseudo sciences which, like phrenology, has a considerable vogue, and is believed in by many, although personally we hardly think it worthy of attention. But there it is, like astrology, and other interesting forms of charlatanry, and it stays with us.

We are glad to read a tribute in the *Charleston (S. C.) News and Courier* to a local photographer, Howard R. Jacobs, whose business is appreciatively described: "Since locating in Charleston, Mr. Jacobs has made pictures which have brought out the hidden beauty of the city, both naturally and architecturally. He has therefore contributed to the development of Charleston by showing just how lovely Charleston is." A tribute of this kind in a newspaper to a photographer is so very much out of the common that we are exceedingly pleased to give it prominence in the BULLETIN OF PHOTOGRAPHY. In the exaltation of particular localities, there is no medium so effective as the art of the camera.

"PROGRESS MEANS SUCCESS"

## ASSOCIATION NEWS

Published under the authority of the Board of the Photographers' Association of America,  
under arrangement with the publishers of Abel's Photographic Weekly  
and the Bulletin of Photography

S. R. CAMPBELL, JR., Secretary, P. A. of A., 722 Bond Building, WASHINGTON, D. C.

### Forty-Second Annual Convention of the Photographers' Association of America, Milwaukee Auditorium, Milwaukee, Wis. August 4th to 9th

Another week, and then All Aboard for the Big Show. Details innumerable have been worked out to insure education and entertainment for the members of the P. A. of A. who will attend, so in connection with the magnificent Auditorium, the excellent hotel accommodations, the enticing location on the shores of Lake Michigan and the reduced railroad fares, he is indeed going to be a busy photographer who does not take the time to go to Milwaukee.

A pretty fair line-up of the program is available at this time, although it is possible there may be some last minute changes. The

Commercial Section has contributed three numbers to the main program and will have four sessions by themselves. Let's look it over.

First of all, though, there will be attendance prizes to encourage early attendance at the lectures and demonstrations. Four prizes of value will be given away each day to those appearing at the lecture hall before 9.30 each morning. Everyone is eligible, lady or gentleman, photographer or exhibitor and will be given a ticket, upon entering the hall, that will decide the lucky person.

The "Balanced" Program is as follows:



*Monday:*

- 10.45 A. M. Organ recital.  
 11.00 A. M. Formal opening of the Convention. Business session.  
 8.30 P. M. Officers' Reception and Dance, Italian Room, Hotel Astor.

*Tuesday:*

- 9.15 A. M. Organ recital.  
 9.30 A. M. Cliff Ruffner: Advertising.  
 10.15 A. M. William T. Dorward: "The Master Key" (Commercial Section).  
 11.15 A. M. John Vanderpant: Photographic Ethics.  
 2.00 P. M. Louis Dworshak: Photography of Men.  
 3.00 P. M. Council Meeting.  
 7.30 P. M. Theatre Party at Wisconsin Theatre, followed by a dance on the Roof Garden.  
 8.30 P. M. COMMERCIAL SECTION: Get-together Meeting.

*Wednesday:*

- 9.15 A. M. Organ Recital. WISCONSIN DAY.  
 9.30 A. M. Ross Crane: The Reception Room and Its Relation to the Studio Output. A demonstration in furnishing.  
 10.30 A. M. Mrs. Helen G. Stage: Receptionist.  
 11.15 A. M. George W. Harris: Business Building.  
 12.00 M. Hostetler's Illustrations. Illustrative Photography (Commercial Section).  
 12.30 P. M. Ladies' Luncheon. Autos leave Auditorium for the Yacht Club.  
 2.00 P. M. John Vanderpant: Illustrated lecture on Pictorial Photography.  
 8.00 P. M. COMMERCIAL SECTION: George Hance: An Hour with the Colors of the Spectrum. (Probable round-table talks for portrait men.)

*Thursday:*

- 9.15 A. M. Organ Recital. CHICAGO DAY.  
 9.30 A. M. Robert E. Voiland: Simple Rules for Good Portraiture.  
 10.00 A. M. Walter Scott Shinn: Child Photography.  
 11.00 A. M. George W. Harris: Personality Building.  
 11.45 A. M. Detroit Commercial Photographers' Association: Sketch—The Old Method *vs.* the New. (Commercial Section.)  
 12.15 P. M. Business Meeting.  
 2.00 P. M. Wilfred Smith: Photography of Ladies.  
 3.00 P. M. Council Meeting.  
 4.30 P. M. COMMERCIAL SECTION: Business Meeting; Election.  
 7.00 P. M. Banquet and Dance at Gimbel's Banquet Room. Ticket sale begins Monday.

*Friday:*

- 9.15 A. M. Organ Recital.  
 9.30 A. M. Ed Sheasgreen: Finding the Cost of Photographs.  
 10.30 A. M. Orren Jack Turner: Talk and demonstration. Photographing the Students.  
 11.30 A. M. Business Meeting.

While some portions of the above are more or less tentative, it gives a fair idea of the distribution of the Art and Business talks that go to make up "The Balanced Program."

Exhibitors? Sure, they are still taking space, what little is still available. The list now includes:

- Ansco Photoproducts, Inc.  
 Bausch & Lomb Optical Company.  
 Beatties' Hollywood Hi-Lite Company.  
 Blum's Photo Art Shop, Inc.  
 Burke & James.  
 California Card Manufacturing Co.  
 Callier Enlarger.  
 Chilcote Company.  
 A. M. Collins Mfg. Co.

Cooper-Hewitt Electric Co.  
 G. Cramer Dry Plate Co.  
 Defender Photo Supply Co., Inc.  
 Eastman Kodak Company.  
 Ficks & Company.  
 J. S. Graham Company, Inc.  
 Gross Photo Supply Company.  
 Gundlack-Manhattan Optical Co.  
 Halldorson Co.  
 Haloid Company.  
 Hammer Dry Plate Company.  
 Holliston Mills, Inc.  
 Ilex Optical Company.  
 Johnson Ventlite Co.  
 L. M. Johnson.  
 Larsen-Richter Co.  
 Fred M. Lawrence Co.  
 E. N. Lodge Co.  
 Mallinckrodt Chemical Works.  
 Medick-Barrows Co.  
 Milwaukee Photo Materials Co.  
 George Murphy, Inc.  
 National Carbon Company.  
 National Lamp Works.  
 Norman-Willetts Photo Supply Co.  
 Pa-Ko Corporation.  
 Photogenic Machine Co.  
 Presto Manufacturing Co.  
 Reimers Photo Materials Co.  
 J. H. Smith & Sons Co.  
 Sprague-Hathaway Studios, Inc.  
 Sweet, Wallach & Company.  
 Taprell Loomis & Co.  
 Thompson-Hildebrandt Co.  
 Vicam Photo Appliance Corp.  
 Wollensak Optical Co.

## DESK SPACE

*Abel's Photographic Weekly.*  
 BULLETIN OF PHOTOGRAPHY.  
 THE CAMERA.  
*Camera Craft.*  
 Co-operative Photo Supply Co.  
 N. M. Swinney.

*Transportation Notice*

Members should purchase railroad tickets straight through to Milwaukee and procure certificates from their home station agent in order to procure the half fare returning, as

previously outlined. We must have at least 250 of these certificates turned in for validation or there will be no reduced fares granted, so **DON'T FORGET YOUR CERTIFICATE.** You *cannot* get one at the Convention.

The Chicago and Northwestern Railway will provide special equipment from Chicago to Milwaukee and also on the return, so we suggest that you have your tickets routed over that line.

If you desire parlor-car seat from Chicago to Milwaukee, write Mr. H. G. Van Winkle, General Agent, Chicago and Northwestern Railway, 148 South Clark Street, Chicago, and he will arrange on any train you request. Available daily trains (including Sunday) from Chicago to Milwaukee are as follows:

Leave	Arrive	Leave	Arrive
Chicago	Milwaukee	Chicago	Milwaukee
8.00 A.M.	10.00 A.M.	6.00 P.M.	8.10 P.M.
9.00 A.M.	11.10 A.M.	6.30 P.M.	8.45 P.M.
10.25 A.M.	12.30 P.M.	8.01 P.M.	10.05 P.M.
11.00 A.M.	1.15 P.M.	9.00 P.M.	11.10 P.M.
3.00 P.M.	5.00 P.M.	10.00 P.M.	12.10 A.M.
5.00 P.M.	7.05 P.M.		

Trains returning to Chicago almost hourly to suit your convenience. The above schedule is based on Central Standard Time. The city of Chicago is running on Daylight Saving Time.

Reservation on the special car going straight through from Washington, D. C., to Milwaukee, attached to the Broadway Limited of the Pennsylvania Railroad, may be made with Mr. Stanley Reany, Passenger Representative, 613 14th Street, N. W., Washington, D. C. This car leaves Washington at 3.30 P. M. Saturday afternoon, August 2nd, and reaches Milwaukee on Sunday afternoon at 12.20 P. M. Single fare, Washington to Milwaukee, is \$30.84; upper berth, \$7.20; lower berth, \$9.00. Baltimore, York and Harrisburg, Pa., photographers may take this car direct, while Philadelphians may connect with it at Harrisburg, Pa.





GRAY'S STUDIO  
Memphis, Tenn.

One of three pictures that won Certificate of Merit at the "Twin" Convention  
in Asheville, N. C.

*Made on Hammer Plate*



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*Made on Hammer Plate*

## Economic Resources of Conventions

*Talk given at the "Twin" Convention by E. H. Cassaday of Gray's Studio, Memphis, Tenn.*

As I am just a novice at demonstrating, I may make some mistakes, but I feel that you are my friends and will overlook them.

It has been said that we can learn some things even from fools, and this is true, so it may be that you can get a little something from my poor efforts. I will, perhaps, tell you and show you some things that a great many of you already know, but I will ask you to indulge with me for the sake of some who may not be as far advanced as you. We attend the conventions chiefly to learn, and then pass our knowledge on to the other fellow. He may know some things, too, that will be beneficial to us, and in this way we exchange ideas, and all of us go back home with a lot of new stunts up our sleeves, and consequently make better photographs, or ought to.

One of the best things we get at a convention is criticism of our work. We should also criticise our own work. We should pick out the flaws and defects, and in this way improve ourselves. But mind you, if there should come a time when we cannot criticise our own work, then we have come to a dead stop. If there should come a time when we feel that our work is above criticism, then we will have ceased to learn.

Whistler, the artist, had come to this stage. He scorned criticism, yet we love his paintings, for they are pictures painted before he had ceased to learn. Whistler the man, was no less remarkable than Whistler the artist, and in combination the two made up a personality which was remarkable, though not lovable. He was a great egotist and was impatient with anything that savored of criticism or of contradiction of his own ideas. Think how much higher he might have gone had he not grown egotistical; but out of all his eccentricities, however, his genius emerges and will redeem his memory from all ungraciousness.

When I speak of criticism, I mean good

constructive criticism from those who are capable of criticising. I would not refer you to the "sap" with the long hair and the windsor tie, who we find at most every convention, who gives our work the "once over" with an air of superiority and shakes his head and sighs with sympathy over our poor efforts. This is the "gink" who tells us of orders his "staff" or "crew" is turn-



Gray's Studio  
Memphis, Tenn.

One of three pictures that won Certificate of Merit at the  
"Twin" Convention in Asheville, N. C.

Made on Hammer Plate.

ing out at two hundred dollars per dozen; and he has had to put on a night shift to get it all out. But if the truth were known, he is running a little two-by-four dump, making pictures for three dollars and fifty cents per, and cutting his prices under the fellow across the street. His force consists of himself and an over-worked wife, and he hasn't paid his stock bill for a year. He is the fellow who runs down the street and



# 42<sup>D</sup> ANNUAL CONVENTION

(INTERNATIONAL)

## Photographers' Association of America



TO BE HELD AT

### THE AUDITORIUM

Milwaukee, Wis. August 4th-9th

#### *The Balanced Program*

- Cliff Ruffner . . . "How to Advertise"  
 Ross Crane . . . "Studio Decoration"  
 R. E. Voiland . . . "Better Photographs"  
 Mrs. Helen G. Stage "How to Sell Them"  
 Ed. Sheasgreen . . . "Costs and How to Make a Profit"  
 Geo. W. Harris . . . "Business Building"  
 Geo. W. Harris . . . "Personality Building"  
 Orren Jack Turner . . . "School Work"  
 John Vanderpant . . . "Pictorial Photography"  
 Walter Scott Shinn . . . "Photography of Children"  
 Louis Dworshak . . . "Photography of Men"  
 Wilfred E. Smith . . . "Photography of Women"

#### *Commercial Section Specials*

- W. T. Dorward . . . "The Master Key"  
 Geo. Hance . . . "An Hour with the Colors of the Spectrum"  
 J. B. Hostetler . . . Photographic Illustrations, assisted by Mrs. Robert Bushnell  
 Chas. Kaufmann . . . In charge of the "PEP" Meeting  
 Detroit Commercials A play—"The Old Method vs. The New"

Get your Railroad Certificate from your local ticket agent if you want that **REDUCED FARE**

buys a dozen plates when a sitting happens to stumble in.

For good constructive criticism I usually go to Howard Beach or Will Towles, (however, there are lots of others who are capable). I get them to go over my prints with me and point out the bad points, which are many, and the good points, which are few; and they show me where I could have improved on my composition, spacing and lighting, etc., and when I make other photographs of the same style, I try to avoid the things which I have fallen down on.

There was a time, I am sorry to say, when I did not attend conventions. I was in a rut and didn't know it. There was no way for me to know it, for I hadn't looked around to see what the other fellow was doing. I remember getting my prints up for the first convention I ever attended. When they were all finished, I looked them over with much pride, and thought to myself that I would "knock 'em cold" when they were hung on display. But when I arrived and saw them hanging beside the others, they looked like ping pongs. They looked like a mule and buggy would look today among a flock of Packards. I swore then that I would attend one convention at least every year, and every year that I do, I realize that I haven't ceased to learn, for when I see the other fellows' prints I have no trouble criticising mine.

There was a time when I was ashamed to admit that I was a photographer. Time and again I have "palmed" my finger nails to hide these tell-tale stains of acid, and perhaps I had a right to feel ashamed of photography in those days. But today I am proud of the fact that I belong to a profession that has reached a plane so high as modern photography.

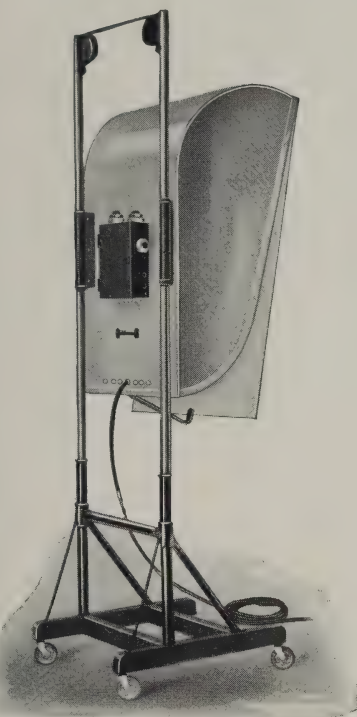
Mr. Brakebill, in his talk, spoke of photography being such a wonderful profession. Why is it such a wonderful profession? Because "we make somebody happy every day." I do not know of anything that brings more happiness than a photograph of

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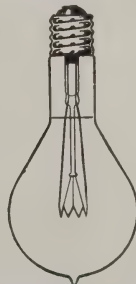
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## CONVENTION DATES FOR 1924

Association	Location	Date	Secretary
Missouri Valley . . . . .	. . . . .	Postponed until 1925	Clarence W. Gale, Beatrice, Neb.
California . . . . .	Portland, Ore. . . . .	August 25, 26, 27, 28 . .	{ I. M. Reed, 703 Market St., San Francisco, Cal.
Pacific Northwest . . . . .			{ C. F. Richardson, Milwaukie, Ore.
New England . . . . .	Swampscott, Mass. . . . .	Sept. 16, 17, 18, 19 . .	Ira Frank Lindsay, Manchester, N. H.
North Central . . . . .	St. Paul, Minn. . . . .	. . . . .	Jos. Fritsch, Faribault, Minn.
Ohio-Mich.-Ind. . . . .	. . . . .	Postponed until 1925	Merl W. Smith, Hartford City, Ind.
P. A. of A. . . . .	Milwaukee, Wis. . . . .	August 4 to 9 . . . . .	S. R. Campbell, Jr., 722 Bond Bldg, Washington, D. C.
Southwestern . . . . .	Oklahoma City, Okla. . .	October 13 to 16 . . . .	J. S. Edwards, Amarillo, Texas
Wisconsin . . . . .	Milwaukee, Wis. . . . .	. . . . .	J. A. Glander, Manitowoc, Wis.

someone we love. It may be a likeness of the proverbial wandering boy, sent to his mother who is longing to see him, or of a mother, sent to that homesick girl who is off at school, or a photo of baby to grandmother who has never seen in reality the curly head and blue eyes. I could go on telling of the happiness we bring to humanity, for there is no limit.

Don't be ashamed to make pictures that are sentimental. They are the pictures that tell a story. If you feel a desire to photograph a young girl looking into the heart of a rose or plucking petals from a daisy, make it. She may try to discourage it, but this is the negative she will order most of her prints from. William Adolphe Bouguereau (artist) in expressing his views on art and the position of the artist, said, "The artist is born, technique may be acquired by incessant work, but the instinct for art is a quality of the soul." One must love it with his whole being. When the artist gives all that he translates with sincerity, his deepest emotions, he can even with an inferior technique, produce something beautiful, for in art there is something more than technique—there is soul sentiment.

Originality in our photographs creates more interest, for an ounce of originality is worth a pound of technique. I would like to call your attention to backgrounds. Every day we see photographs that would have been really good had they not been ruined by the background being too black or too white, which destroys harmony and atmosphere. We see pictures of young people,

even babies, on dead black backgrounds. Young people suggest life, sunshine and happiness. Black suggests death, so why shroud them in darkness, even though we are called on to photograph elderly people, with one foot in the grave. There is no excuse for reminding them of it by draping a lot of mourning around them.

Whistler's painting, "My Mother," would not be near so pleasing to the eye if he had used a black background for it. He selected the decorations for his mother's room where he posed her for this picture. There is no suggestion of death in it. Everything suggests life, from the light tinted walls to the portieres brightened up with pink and blue flowers. Our backgrounds should harmonize with our subjects, just as much as our tones in our subjects should harmonize. Each tone gradually blending into the other, not a decided jump from one tone to the other, for this causes discord and you will not get the rhythm in your pictures that you should have.

The poet gets perfect rhythm in his verses, so as to make them pleasing to the ear. If the musician skips a note in running the scale, then he has discord. He also works for rhythm and harmony so that it may be pleasing to the ear. We have a

**P. H. KANTRO - Portage, Wis.**

**H**IGHEST prices paid for your old negative glass and portrait film. Write for prices and instructions before shipping.





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MOTHER is never too busy to pause for a moment before that picture of Bob. Her boy! Those bright College days hold many a lonesome hour for her. How precious the photo there in the living-room under the soft mellow lamp-light. In fancy she can hear again his boyish voice and ringing laugh.

The proper paper for a man's photograph is a bold masculine sheet, rough perhaps, and with or without a sheen—Haloid Portraya, Art Canvas, buff or white, Grade D (white) or E Rough (Buff) are all desirable and especially suited to the purpose.

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scale in art just the same as the poet and the musician. We should get out tones to harmonize. Then we will have perfect rhythm in our pictures which will be pleasing to the eye.

We can learn a great deal by studying the work of the old masters. Also work of the later day artists, such as Sir Joshua Reynolds, Whistler, and many others. We can assimilate their styles.

If you are a photographer of childhood portraiture, it would be well worth your while to study Reynolds' child portraits, as he was considered one of the best of the old English school. "Age of Innocence," "Simplicity," "Heads of Angels" and "The Strawberry Girl" are some of his best child studies. The originals of these are among the Wallace collection, London. Cheap prints can be bought most anywhere which will do to study from. Reynolds' position, as first president of the Royal Academy, can be attributed to such paintings as these. In most of his pictures of children, he used God's own backgrounds—the trees and flowers. Where could he have found more perfect harmony than in nature when God created all things, and added their colors. He did not make decided jumps from one tone to another, each tone was blended, one into the other. The rhythm is perfect. He left no black masses, he even gave the dark tree trunks a touch of green and gray to give them more life and detail.

If you are ever in doubt as to whether your background will harmonize with your subjects, take them out in the open, out in God's sunshine, and you will find harmony there.

✻

Friend—"What's that big box on the front of your machine?"

Automobilist—"That's a camera for taking moving pictures. You see, I go so fast I don't have time to look at the scenery, and so I photograph it as I go along."—*L'Illustration*.

**CIRKUT ENLARGEMENTS**  
**MORTON & CO. 515 MARKET STREET**  
**SAN FRANCISCO, CAL.**



to be held in Milwaukee, Wis.,  
August 4th to 9th.

### Accommodations at Milwaukee

Milwaukee is abundantly supplied with hotels with reasonable rates and the Wisconsin state law prohibits their raising rates during a convention. The Wisconsin Hotel, which is to be headquarters, has five hundred and fifty rooms, some of them as low as two dollars a day. Never have we had a headquarters hotel with such a reasonable rate. We are listing eighteen other hotels below, with the number of rooms and rate of each. Take your choice—but you had better *make your reservations early*.

Number of Rooms	MILWAUKEE HOTELS
100	<b>HOTEL ABERDEEN</b> —909 Grand Ave. \$1.50 and up, double \$2.50 and up. With bath, \$2.50, double \$4.00. American plan, \$3.50 and up, double \$6.00 and up.
250	<b>HOTEL ASTOR</b> —Juneau and Astor. \$3.00 and up.
125	<b>HOTEL BLATZ</b> —East Water, corner Oneida St. \$1.25 to \$2.00, double \$2.50 to \$3.50. With bath \$2.00 to \$3.00. Double \$4.00 to \$5.00.
150	<b>HOTEL CARLTON</b> —Milwaukee St., corner Juneau Ave. \$1.50 and up, double \$2.50 and up. With bath \$2.50 and up, double \$4.00 and up.
100	<b>HOTEL CHARLOTTE</b> —138 Third St. \$1.25, double \$2.00. With bath \$2.50, double \$4.00 and up.
150	<b>HOTEL GILPATRICK</b> —223-225 Third St. \$1.50 and up, double \$3.00 and up. With bath \$2.00 to \$3.00, double \$3.50 and up.
60	<b>HOTEL GLOBE</b> —Corner Wisconsin and Cass Sts. \$1.25 and up, double \$2.00 and up. With bath \$2.00 and up, double \$3.00 and up.
75	<b>HOTEL JUNEAU</b> —225-229 Wisconsin St. \$1.25 and up, double \$2.50 and up. With bath \$2.50, double \$3.00 to \$4.00.

(Continued on page 146)



# WATCH THE BIRDIE!

## AND HEAR HIS SONG

At both the National and the New York State Conventions, Mr. Walter Scott Shinn, the well-known New York photographer of children, made a hit when he told of his success in the studio by the aid of a cage of imitation birds.

Mr. Shinn's bird cage is an elaborate one and cost probably \$800. We've something not so expensive, but it accomplishes the same purpose.

We have an animated bird, in a substantial wire cage, 5 x 7 x 9½, fitted with a spring or clock-work motor that will cause the bird to move to and fro and sing for about 35 to 40 seconds. What better way to obtain a charming expression, not only with the kiddies, but the grown-ups as well.

You can secure this bird and cage, together with a year's subscription to the BULLETIN OF PHOTOGRAPHY, on payment of \$3.50. If you desire the bird and cage only, send us \$2.25.

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City..... State.....



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- 200 **HOTEL REPUBLICAN**—Third St., corner Cedar.  
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- 150 **HOTEL ST. CHARLES**—City Hall Square.  
\$1.25 to \$2.00, double \$2.00 to \$3.00. With bath \$2.25 to \$5.00, double \$3.50 to \$6.00.
- 550 **HOTEL WISCONSIN**—Third St. near Grand Ave.  
\$2.00 and up, double \$4.00 and up. Headquarters.
- 500 **STAG HOTEL.**

✱

## Railroad Rates to Milwaukee

All railroads will give a special rate of a fare and one-half for the round trip from your city to the Milwaukee convention, BUT, to get this rate, you must ask for a certificate from your local ticket agent *when you purchase your ticket*. Take this certificate to the convention with you and have it validated at the convention hall. *You can then purchase your return ticket for half price. Don't forget to ask for the certificate when you buy your ticket to Milwaukee.*

Wisconsin is noted for its fine auto roads, so if you wish to drive, you can be sure of good going, rain or shine.

✱

A Scotchman woke up one morning to find that his wife had passed away during the night. He leaped from his bed and ran, horror-stricken, into the hall.

"Mary," he called down the stairs to the general servant in the kitchen. "Come to the foot of the stairs quick."

"Yes, yes," she cried. "What is it?"

"Boil only one egg for breakfast this morning."

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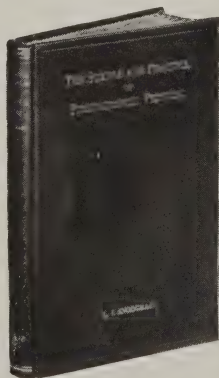
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## Loss of Net Profits

FRANK FARRINGTON

What your actual net profits are at the end of the year probably depends very largely upon what your books show, upon what you have outstanding in the way of uncollected and perhaps uncollectible accounts.

Subtracting from your gross receipts the total of your purchases, your running expenses, your own salary, ought to leave a sum that will indicate your net profit. Perhaps you find that that net profit has not come in in cash because it does not appear in receipts. You believe it has been made and is represented in your accounts receivable.

Well, the profit that is still on your books, that has not come in in the form of money, is not yet a profit. A profit on paper and a profit in the bank may be two very different things.

Unless you write off each year such of your book accounts as you consider uncollectible, the amount of such accounts will increase until you are deceiving yourself by thinking you have there a volume of assets that is actually far from being tangible.

You can afford to take a small percentage of loss on poor accounts. A merchant estimates that he can afford a loss up to one-half of one per cent. But it should be taken annually, not allowed to accumulate until several years of it must be taken in a lump.

Care will obviate the necessity for taking needless losses in the form of little accounts. When a man owes you \$50, you follow up the matter. You don't want to lose such a sum. But when a man owes you fifty cents, you don't pay much attention to it. You hate to send him a bill for that little sum and you end by losing it.

You know there are some men who pride themselves on keeping their bills paid up. Such a man may lack fifty cents of having enough to pay you in full when he gets his pictures. Or you may be unable to change a twenty-dollar bill for the man who wants



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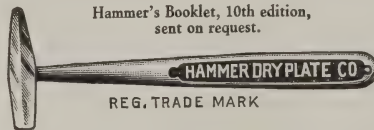
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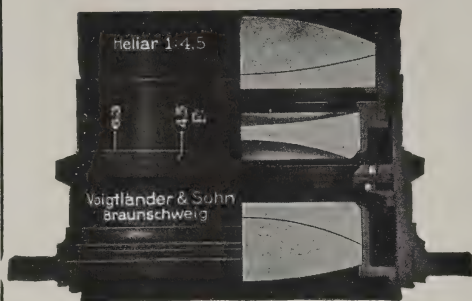


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to pay his little account. And then the matter is forgotten. And if you don't send the bill promptly for that fifty cents, when you do send it after six months or so, he is sore, because he thought it was paid long ago. He has forgotten the incident. Many a little amount like that is lost just because it was not collected when it should have been, as soon as possible after the charge was made.

No one has any right to be offended at receiving a bill on the first of each month for the amount due you. If you have patrons who are so sensitive as to object to receiving their bills, you may make up your mind that sooner or later you will take a loss from most of them, probably a loss that will offset what you have hitherto made on their business.

Even the easily offended people ought to lose their resentment at receiving a bill if the bill bears the statement that it is your invariable practice to send a statement on the first of every month to everyone whose name appears on your books.

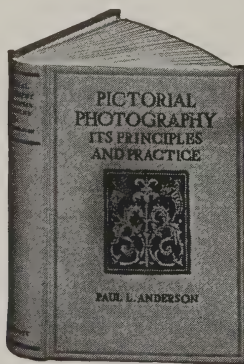
One reason for more money than is necessary being tied up in accounts is the tendency to encourage people not to pay cash. A patron shows a little hesitation about settling in full when taking the work, and you say, "Oh, never mind paying now, we will send you a bill." You might just as well have had the money then and there. Out of a hundred such cases, a certain percentage of them will result in a total loss of the account.

You post a notice to the effect that a payment is required, a deposit must be made on sitting. Then, when people you believe to be financially sound, offer to make that deposit, you tell them it is not necessary in their case. You think to please them, perhaps, or to favor them. It may be that you do please them, but also you increase the chances of loss. The gain in extending credit where it is not asked for, in putting off payment needlessly, is more than offset by the loss through ultimate failure to pay

*An American Book on American Photography*

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at all. And unpaid accounts take money out of your net profits—not only the money invested in materials supplied, but that included in the expenses, your own salary, and your overhead expenses. Get the money as quickly as you can. Never refuse it or postpone payment.

## Our Legal Department

*Gentlemen:*

We are up against a situation which is probably an old story to you and we believe you will be able to assist us by giving us some information.

There are three established studios in —; the — Studio, — Studio and ourselves, and I am writing for this information for the benefit of all of us.

Our problem is this: A new man has come in and is now equipping a small studio on the second floor of a building just a few doors down the street from us. He is playing the coupon game and has already put out a few of his coupons and is advertising in the local paper for more solicitors. His coupon sells for 50 cents and this, together with later payments at time of sitting and of delivery amounting to \$4.48, entitles the holder to six 4x6 inch portraits and one 8x10 enlargement colored in oil. This, of course, is very much lower than our prices on this work as we are not willing to put out cheap work. He has not opened his studio for business yet but intends to open for business next Monday. From all we can learn of him, he is the typical coupon kidnapper. The last two places he has been he has stayed only long enough to work the town with his coupons and then has moved on. He has not taken a lease on his location here but has paid two months rent in advance.

If this man is allowed to work his game here it will undoubtedly hurt our business for a while at least, and we respectfully request that you give us any information you can to aid us in stopping him. We

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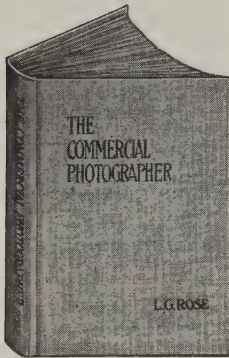
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# The Commercial Photographer

By L. G. ROSE

148 Pages

85 Illustrations



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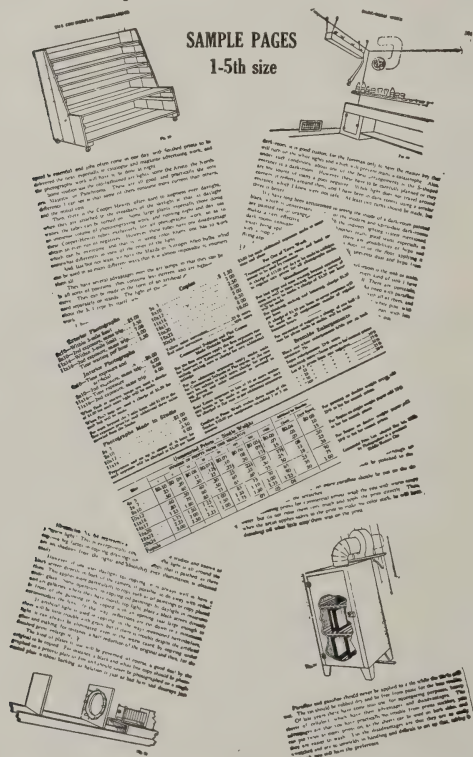
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A work by a thoroughly competent and widely experienced commercial photographer of the highest reputation.

Every phase of the subject is treated with a view for presentation of the essentials. The various appliances discussed, best methods of exposure, illumination and graphic presentation to ensure a successful outcome.

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The book will be found of pertinent interest not only to the trade photographer but also to the specialist. The application of photography is considered in its bearings upon the commercial man, the architect, the tradesman, the physician, the lawyer and the scientist, by one who has had extensive experience in different kinds of work required.



Frank V. Chambers, Publisher, Franklin Square, Philadelphia

believe that photographers in some places have succeeded in getting city ordinances passed that block business of this kind, and if you are in position to send us a few copies of ordinances of this kind, we will be very glad to reimburse you for your expense. Please answer as soon as possible.

Very truly yours,

J. A. P.

\*

Dear Sir:

The BULLETIN OF PHOTOGRAPHY refers to me your letter of the fifth instant. The photographer you refer to is not violating any law that I know of, unless it is some local ordinance regarding Itinerant Dealers. There is no local ordinance or any law which prevents a photographer from operating the scheme which this man is operating, as it is perfectly legitimate if carried out. He may, however, be required under a local ordinance, if he is merely an itinerant dealer, to pay a license fee. I suggest that you go to your township clerk or go to your borough clerk and ask him whether such an ordinance exists. If there is none, you may be able to get one passed.

Very truly yours,

E. J. B.

\*

## Photographs in Sales Letters

The printed word, in all affairs of life, has been potent for hundreds of years in civilized communities, and the world has much to be thankful for to Gutenberg and Caxton for devising movable types. These, it is pointed out, were also used by the Chinese long anterior to what is playfully called European civilization. Just as if Europe is at all "civilized" today, or ever will be, so long as the horrors of war always menace us, and the sword and the cannon are the most effective means of intercommunication. But let that pass.

The stylus and the pen ante-dated types and the treasures of the world include written documents of great religious and secular beauty that were used as means of conveying instruction and information between



man and man, and that the world will never allow to perish. Sacred literature is replete even now with priceless manuscripts.

And the Phoenicians two thousand years ago used as letters engravings on hard substances such as stone and bricks. Indeed, Sir E. Ray Lankester claims to have traced engraving back 25,000 (?) years.

Every business man's mail today contains printed matter in the form of circulars. In the majority of cases, unless one is particularly interested, these communications either miss fire or are disregarded. But if they are illustrated in any way, they attract attention. Here photography and engraving step in to supplement the force and the appeal of the typesetter and the multigrapher. In books and newspapers illustrations immensely add to the clarity and attractiveness of the text, so why not in business communications?

Photography speaks, writes, or depicts a universal language, as still pictures and the movies abundantly testify. So why not let the former do so in business communications?

Turning over our exchanges recently, we came across a headline, "Photographs Give Punch to Sales Letters" and we set to and read the entire article through with great profit and interest. It appears that a prominent motor car company varied, by way of experiment, the form of one of its sales letters, by attaching to the margin of the communication a small photograph,  $1\frac{3}{4} \times 2\frac{3}{4}$  inches, of the car described, which obviated a great deal of typing that would probably not be read. A copy of the letter is before us, and frankly we find ourselves paying more attention to it than to the type written characters which mostly fill the page.

Our contemporary, from which we extract this information says: "The idea is something new and, therefore, gets immediate attention. *All letters with which the photos have been used are said to have brought good returns.*"

We specially direct the attention of our

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Several new designs have been added and one of these new ones will be especially valuable for your Drug Store Agencies.

As part of our SERVICE this year we are furnishing gratis to all users of our pockets, a set of snappy window cards in two colors. Our copyrighted designs are trade pullers. Write for Samples today.

**The Art Press, Adrian, Mich.**

### PRICES FOR COMMERCIAL PHOTOGRAPHY

We have printed on Index Cardboard Mr. Chas. P. Rice's price-list for commercial photographs that appeared in the BULLETIN OF PHOTOGRAPHY and we will mail three copies to any address for 25 cents.

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readers to the words which we have printed in italics. The cost of the photos to the manufacturers is said to be nominal, being \$8.50 to \$15 a thousand, depending on quality. The average is one cent each. Particularly do we ask our readers to note that here is an opportunity for them to approach manufacturers with an idea that is most sure of receiving attention.

More and more, as we remarked above, photography is creeping into commercial life as a business aid and we believe that quite a large business could be done in these epistolary photographs. The idea is, of course, not entirely new, but it is good and being good it is worth being driven home as worthy of adoption.

## AS WE HEARD IT

Vern Paddock, of Ashton, Ill., has purchased the Tice Studio, Oregon, Ill.

S. Trompeter has opened his new studio at 105 North Fourth Street, Ponca City, Okla.

Fred Scott, of Clinton, N. C., has taken over the studio of J. D. Brinkley, at Newton, N. C.

V. C. Russell has sold the Russell Photographic Studio of New Westminster, B. C., to J. Vanderpant.

A. P. McDowell, formerly of Tyrone, Pa., has opened a studio at 1412 Eleventh Avenue, Altoona.

The Knicely Studio, of Council Bluffs, Iowa, is now located in its new studio in the Bennett Building.

E. E. Walker has purchased the former studio of Dil Pyle, situated at Center and Fifth Streets, Taft, Calif.

S. A. Murff has just opened the Murff's Art Craft Studio at Main and High Streets, West Point, Miss.

Otto Weimer Turner, formerly of Williamsport, has recently opened a studio on Hamilton Street, Allentown, Pa.

A branch studio of the Irvin & Thayer Photo Shop, of Noblesville, has been opened in the Stanley block, Lebanon, Ind., and is to be known as the Community Studio.

The Paralta Studios, owned and operated by Elwood M. Payne, of Los Angeles, Glendale and Pasadena, have established a new studio in Pomona, Calif., located in the Pomona Investment Building.

Fred Atherton, of Reed City, Mich., was drowned in Strawberry Lake on July 5th. Mr.

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636 South Franklin Square, Philadelphia, Pa.

Atherton was a residential photographer of Reed City for the past twenty-five years. He was sixty-two years of age and unmarried.

The London Salon of Photography will be held at the Galleries of the Royal Society of Painters in Water Colors, 5a Pall Mall East, London, England, from September 6th to October 4th inclusive. Last day for receiving pictures at the gallery is August 27th. We have a few entry blanks and will mail a copy upon receipt of a 2-cent stamped and addressed envelope.

The Wollensak Optical Company, of Rochester, N. Y., is in the market for prints showing the work of their new Series Ia Velostigmat  $f6.3$  and  $f7.7$ . This lens is their new triple convertible anastigmat, the single elements of which are also anastigmatic. They particularly desire sets of three photographs, one made with the doublet and one with each single element. They are also interested in any good commercial photographs or views made with this objective. For prints acceptable for their use they are willing to pay a fair price.

✽

## A Studio Selling Organization

We have read with great interest the literature issued by the National Studio Bureau, Mitchell Building, Syracuse, New York, and we are much impressed by its evident genuineness and bona fides. To quote from the particulars with which we have been furnished, "The organization is, father and son, both photographers, who have felt there is a demand for service of this kind." And their business references are 100 per cent.

The plan of working is simple and equitable. As our friends observe, "this is a big country of ours and photographers are constantly changing about." Now, what the Bureau does is to charge you a Registration fee, and strive to help you sell your studio, should you be desirous of selling. And conversely, of course, if you wish to buy a studio, it will bring you in touch with the would-be seller.

The form of agreement, and the blank detailed description form of the studio for sale, appear to have been drawn with great care, and on the whole the proposition is one that commends itself to us. Our readers, whether studio buyers or sellers, can do no harm or wrong by getting in touch with this National Studio Bureau and possess themselves of this excellent literature.

## Out-of-Print Numbers of Photo Miniature

OF some issues we have only two or three copies, so if there are any in this list that will be helpful, let your order come along at once.

- |     |     |                                       |
|-----|-----|---------------------------------------|
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|     | 34  | More About Development                |
|     | 37  | Film Photography                      |
|     | 38  | Color Photography                     |
|     | 40  | Platinotype Modifications             |
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|     | 45  | More About Orthochromatic Photography |
|     | 46  | Development Printing Papers           |
|     | 47  | Kallitype Process                     |
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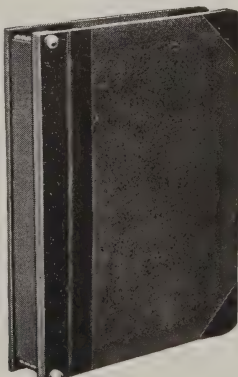
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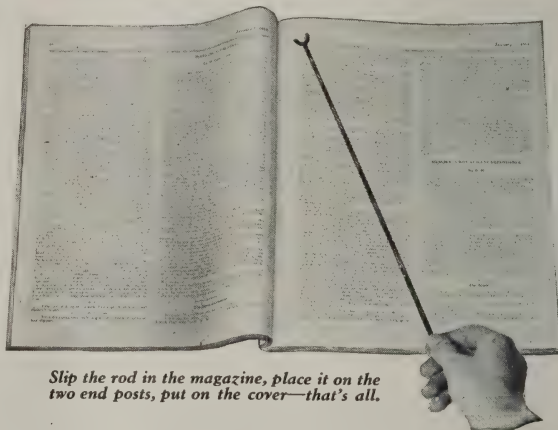
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# BULLETIN OF PHOTOGRAPHY

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THE WEEKLY BUSINESS PAPER FOR BUSINESS PHOTOGRAPHERS

636 Franklin Square (cor. 7th and Race Sts.) Philadelphia

FRANK V. CHAMBERS, Editor and Publisher  
A. A. SCHENCK, Business Manager

JOHN BARTLETT, } Associate Editors  
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VOL. XXXV, No. 887

Wednesday, August 6, 1924

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## Editorial Notes

As between the obvious "ad" in the news columns of the country press and the genuine write-up, a marked difference is apparent to us. Some specimens are before us. One of the former refers to "the art of photography which was introduced by Da Guerre (!) nearly a century ago." Of course, this sort of thing is inevitable where only a superficial knowledge of the subject is available. Otto Spieth, the well-known photographer of Jacksonville, is the text around whom this diatribe is written. Contrasted with this is an article in the Knoxville *Sentinel* written around the progressive firm of Knaffl and Brakebill, and a fine piece of thoughtful appreciation it is, starting off in

this praiseworthy fashion: "The practice of photography, both as a science and an art, is worthy of the very best thought and endeavor of those who take it up as a vocation." Then follows a sincere history of the firm which carries conviction, which we are glad to read and upon which our friends K. and B. have our congratulations.

✱

As we have repeatedly urged it is an easy matter to interest country newspapers in things photographic and whenever possible, and it usually is, is better to have the spontaneous expression of a writer's feelings and impressions rather than the made up diatribe of the advertising agent. The former carries weight by force of appeal, the latter passes as mere space filling which may or may not get over. We commend this point to the notice of our readers. Always, if practicable, be originally represented in the newspaper columns.

✱

Dayton, Ohio, is responsible for introducing the referendum method of awarding prizes to publicly exhibited photographs shown by local amateurs. Any number of visits were permitted and a date was set for the casting of the votes. The prizes were of considerable value, \$50, \$25, \$10. We assume the experiment was a success. As a

means of stimulating interest in photography, we think the idea worth passing on. Apparently the photographs were part of a series of art exhibits held at the Dayton Institute during the past year and we gather that some of the paintings, fabrics, and other things shown were exceedingly valuable. It would be interesting to have a popular vote where some of the modern vortographs and bromoils were shown.

\*

"The Art Temple," Quincy's newest photographic studio, recently opened its doors and the fact is boldly advertised in the local paper by A. M. Smelser, the proprietor. The establishment is evidently one of considerable pretension and we wish it continued success. We like the title "Art Temple." There is a touch of dignity and novelty about it that strikes the imaginations of those who read the announcement. It is not easy to impart any touch or aspect of novelty to photographic advertising but in this instance we think friend Smelser has been successful. Merely to advertise the opening of a new studio would be doing the commonplace, but to emphasize the fact that "The Art Temple" is to present itself for public patronage is a far more imposing and catchy headline. It is good, distinctly good.

\*

The fact that the counties of North Georgia have entered into agreement to advertise their section of the state, has provoked the suggestion in influential quarters, to use photography for the purpose and to pay for space for their publication. Under the heading "To Photograph Beauty" our contemporary, *The Chattanooga News*, devotes a thoughtful article to the subject which we are very glad to read. It remarks: "Photography is a good seller. It will sell a section of the country as readily as a pair of shoes, a suit of clothing." Georgia is strongly encouraged to publish photographs of her matchless landscapes, farms, and thriving towns. It is pointed out that California and Florida have found photography efficacious. We are pleased indeed to read

this admirable article and we hope our Georgia readers will do all in their power to help forward the good movement.

\*

They call 'em Lions at Little Rock, Ark. "The Lions" is the name of an organization for boosting and exalting Little Rock and other cities and each individual member is, therefore, assigned the patronymical appellation of the King of Beasts. By a copy of the four page organ of the body, now before us, vim and vitality are strongly characteristic of these Lions. It's a mental tonic to read these optimistic items about a group of people who are doing their utmost to make life worth living for themselves and others. Lion Joe Shrader, the photographer of Little Rock, who has six employes and does a business of more than \$25,000 a year, is the theme of a feature article in *The Jungle*, the name of the Lion's organ. From this we gather that Joe Shrader has been working at photography since the age of fifteen, chiefly in the South. He learned the art in Russia and has been established in Little Rock since 1909. We join our contemporary *The Jungle* in congratulating Joe on his success. He makes a specialty of school and college scenes in the summer, and at his studio does a general photographic practice.

\*

"She analyzes character by seeing photos" is an attractive newspaper heading. The lady is Mrs. Harriette Gunn Roberson, President of the only Personality School in the world. We are told that Mrs. Roberson, who is located at San Francisco, has estimated from their photographs the personalities of presidents, to the entire satisfaction of the presidents. We gather also that the lady lectures on the subject in public. "She offers to tell you something about your own personality and how to make the very best use of it." The photograph provides multitudes of people the opportunity of turning an honest penny in all sorts of ways. About twenty-five years ago we submitted several photographs of friends to a

character reader and were surprised at the accuracy of the interpretation. And, of course, the police authorities work pretty much on the same lines as Mrs. Roberson.

\*

A photographer recently applied to his bank for a loan, and in his statement to the bank, he stated the value that the trade papers were to him. This candid statement was one of the important items that secured him a prompt loan.

"Third—I study all the trade papers that come to my desk with an eye to the financial end of my business as well as the technical and sales end of the business, and never lose an opportunity to talk with all the successful photographers I meet from time to time with regard to this phase of the business."

\*

"Chattanooga (Tenn.) boasts over 400 different industries, a wonderful field for commercial photography, but not one-tenth of these plants use the aid and facilities of the studios at their disposal. It would be a matter of great interest to the advertising department of every industry in Chattanooga to investigate the value of photographic reproductions of the products turned out by their plant." Follows much more of this cogent reasoning, at the hands of A. F. Salomon, the local photographer, whose Cline Studios, with their excellent facilities for all kinds of photographic work, will probably stir 'em up in Chattanooga. And to cap the sagacity of this advice, to use photography as an advertising aid, there is before us an article by a Seattle advertising firm pointing out the growth of business through advertising. Campbell Soup people increased sales from 500,000 cans to 300,000,000 cans. Eastman Kodak Company has been continuously advertising for 35 years. And so on. 'Nuf said. If competition be the soul of trade, advertising is assuredly its most potent vitalizer.

## Color of Negative Deposit and its Depth

A negative may be looked upon as an association of stains of varying opacity for the purpose of obstructing the passage of light to its action upon the sensitive surface, for the formation of what is called the positive picture. It fulfills this function properly, only when the opacities are of a character to stop the light proportionally to the scheme of light and shade as presented in the original subject.

There are two factors which serve to control the degree of relative light-stopping agency, and these factors are not always duly considered, with the result that the photographer may be deceived as to the quality of the negative, to best express his intention.

As far as technicality is concerned the evolved negative may seem to the eye all that may be desired as the interpreter of the scheme of light and shade of the original, but it fails to satisfy expectation when translated in terms of the print.

This light-stopping power of the negative depends upon two considerations, the depth of deposit and the color of this deposit. The color of the deposit may perhaps not exercise so great an influence upon the intensity of the image in the print since the introduction of the non-staining developing agents, as it did when pyro was the only developing agent employed, but even with these new agents which give a black image in the positive, there is a difference in degree, ranging from brown black to blue black, and the negatives made may seem to the eye of equal density, but practically the blue black deposit color gives a flatter print than the brown black, necessitating a discretion in the development, in judging how far development needs to be carried to secure the density wanted for a particular shade of color in the print. Metol-hydroquinon development, for instance, gives a brown black image, while rodinal gives blue black,



so it follows we have to carry on development a little further with one than with the other, to compensate for the discrepancy.

There is one advantage in the use of these non-staining developers over pyro, advantageous as pyro is for certain purposes, and that is the negative which is evolved by their agency remains more constant. It does not alter between the development and when dry, as pyro-developed plates may do.

With pyro-developed negatives, which as far as density is concerned seems to be all that is wanted, the printer is often surprised to discover that they are too dense to give a satisfactory image.

This apparent increase of density is due to the alteration of the color deposit which has taken place by the washing of the negative. The brown black color, seen after fixation, has changed to green black or to yellowish green, after prolonged washing, and the change of color interferes of course

with the passage of the light through it. Sometimes this may be advantageous in strengthening a negative which comes out somewhat weak from the developer, but most of us like to personally control the evolution of the densities and not leave things to chance. We want to get direct density at the start.

In a measure, this phenomenon of change may be obviated by using in connection with pyro, excess of sulphite, or checked by fixing in acid hypo-bath and not subjecting the negative to too prolonged a washing. It is advisable, therefore, to study to so develop the negative that it shall yield proportionate densities; that is, that there shall be a differentiation in tonality of the various highlights and a relativity in the shadows—shadows which are gradated, not mere blank blackness. And the ability to do this is attained by study of the color of deposit as well as the depth of that deposit.

"PROGRESS MEANS SUCCESS"

## ASSOCIATION NEWS

Published under the authority of the Board of the Photographers' Association of America,  
under arrangement with the publishers of Abel's Photographic Weekly  
and the Bulletin of Photography

S. R. CAMPBELL, JR., Secretary, P. A. of A., 722 Bond Building, WASHINGTON, D. C.

### Forty-Second Annual Convention of the Photographers' Association of America, Milwaukee Auditorium, Milwaukee, Wis. August 4th to 9th

Here is a bit of news that will be of particular interest to 30% of the photographers within traveling distance of the Convention—the program has been finally arranged so there will be no overlapping of the Portrait and the Commercial numbers. We say "30%" advisedly, as a glance at our records for the year, to date, show that this percentage of the membership is interested in both branches of the business. It will

give them a fine chance to take in 100 per cent of the demonstrations and lectures and make the trip all the more valuable.

There will still be plenty of time to visit the Exhibits of the Manufacturers and Dealers and keep abreast of the advance in photographic equipment. Don't be afraid to ask questions of the booth attendants and don't be afraid to place an order with them. They are at the Convention for both these

purposes and are under considerable expense for their space as well as furnishing the Entertainment. Meet them half way and make the Milwaukee Convention the success that it has always been.

The Picture Exhibit, with its new arrangement of panels and lighting and the Advertising Exhibit will bear close study. We might even suggest that you take a few notes on pertinent ideas, as it will be next to impossible to incorporate this in the report of the Convention.

**AND DON'T FORGET THAT RAILROAD CERTIFICATE.** *You must get it from your local agent, have it validated at the Auditorium and present it to the Milwaukee agent to secure that half fare on the return trip.*



## LIST OF EXHIBITORS Milwaukee Convention

Booth No.	Name	City
31, 32, 33 } 52, 53, 54 }	Anso Co. Photoproducts	Binghamton, N. Y.
35	Bausch & Lomb Opt. Co.	Rochester, N. Y.
17	Beattie's Hollywood Hi-Lite Co.	Hollywood, Cal.
26	Blum's Photo Art Shop	Chicago, Ill.
80	Burke & James	Chicago, Ill.
65, 66	California Card Mfg. Co.	San Francisco, Cal.
16	The Callier Enlarger	Brush, Colo.
45, 46	The Chilcote Company	Cleveland, Ohio
12	A. M. Collins Mfg. Co.	Philadelphia, Pa.
19	Cooper-Hewitt Elec. Co.	Hoboken, N. J.
62, 71	G. Cramer Dry Plate Co.	St. Louis, Mo.
37, 48 }	Defender Photo Supply	
38, 47 }	Co., Inc.	Rochester, N. Y.
55-60 Inc. }	Eastman Kodak Com-	
73-78 Inc. }	pany	Rochester, N. Y.
64	Ficks & Company	Chicago, Ill.
27	J. S. Graham Co., Inc.	Rochester, N. Y.
67	Gross Photo Supply Co.	Toledo, Ohio
63	Gundlach-Manhattan Optical Co.	Rochester, N. Y.
6, 7	The Hallderson Co.	Chicago, Ill.
4, 5	The Haloid Co.	Rochester, N. Y.
36, 49	Hammer Dry Plate Co.	St. Louis, Mo.
3	The Holliston Mills, Inc.	Norwood, Mass.
68	Ilex Optical Co.	Rochester, N. Y.
25	L. M. Johnson	Chicago, Ill.
13	Johnson Ventlite Co.	Chicago, Ill.
29	Larsen-Richter Co.	Chicago, Ill.
70	Fred M. Lawrence Co.	Chicago, Ill.
24	The E. N. Lodge Co.	Columbus, Ohio
42	Mallinckrodt Chemical Works	St. Louis, Mo.
8, 9	Medick-Barrows Co.	Columbus, Ohio
30	Milwaukee Photo Materials Co.	Milwaukee, Wis.
20	George Murphy, Inc.	New York
39	National Carbon Co.	L. I. City, N. Y.
81	National Lamp Works of General Electric Co.	Cleveland, O.

44	Norman-Willets Photo Supply Co.	Chicago, Ill.
61, 72	Pa-kO Corporation	Minneapolis, Minn.
10, 11	Photogenic Machine Co.	Youngstown, Ohio
28	Presto Mfg. Co.	Pittsburgh, Pa.
69	Reimers Photo Mat'ls Co.	Milwaukee, Wis.
22, 23	J. H. Smith & Sons Co.	Chicago, Ill.
21	Sprague-Hathaway Studios	W. S'm'rville, Mass.
1, 2	Sweet, Wallach & Co., Inc.	Chicago, Ill.
50, 51	Taprell, Loomis & Co.	Chicago, Ill.
40	Thompson-Hildebrandt Co.	Chicago, Ill.
14	The Vicam Photo Appliance Corp.	Philadelphia, Pa.
43	Wollensak Optical Co.	Rochester, N. Y.

### DESK SPACE

Agfa Products, Inc.	New York
Abel's Photographic Weekly	Cleveland, Ohio
BULLETIN OF PHOTOGRAPHY	Philadelphia, Pa.
The Camera	Philadelphia, Pa.
Camera Craft Publishing Co.	San Francisco, Cal.
Co-Operative Photo Supply Co.	St. Paul, Minn.
N. M. Swinney	Chicago, Ill.



## Working in Short Studios

Not infrequently it is desirable to fit up a studio in a space which most people would consider to be far too cramped for satisfactory working, but within certain limits it is surprising to find how much good work can be turned out in such premises. It may be well at the beginning to define what is meant by a "short" studio, as some people consider one of 20 feet from end to end could be so called, while others attempt to work in half that length. A lengthy midway between these two may be taken as the shortest in which it is possible to take full-length figures without obtaining grotesque results. and practically it is only when taking these that the lack of distance becomes troublesome. It is very necessary that more than one lens be provided, so that, while it is possible to make a full-length negative upon the smallest sized plate it is intended to use, head and bust pictures should not have to be taken at very close quarters. Assuming that a full-length figure on a postcard will be the limit, it is easy by a simple calculation to find the greatest focal length which can be used. First, a deduction of the space occupied by operator, camera and sitter has to be made from the total length of the studio, and this leaves the clear working distance between lens and sitter. Taking

15 feet as the length from wall to wall and four feet to be so deducted, there remains 11 feet working distance. Probably the sitter will not exceed six feet in height and the figure should not be more than  $4\frac{1}{2}$  inches over all. This is a reduction to  $1/16$  scale and therefore the maximum focal length is 11 feet divided by 17, say  $7\frac{1}{8}$  inches. From a purely optical point of view it would be possible to use a lens of 6 inches focus with a corresponding reduction in the working distance, but the perspective would be appalling, the head appearing to be thrown back, while the feet and floor are sloping in a terrible manner. In like manner it may be ascertained that for a 5-inch figure upon a cabinet plate a focal length of 8 inches may be used. It is generally agreed among photographers that in no case should less than five feet be allowed between the lens and the head of the sitter, so that nothing larger than a one-inch head should be taken, with the eight-inch lens. To do good work at least a 12-inch lens should be provided for cabinet heads, most photographers using 14- to 18-inch lenses for this size.

It is recommended that the shorter lenses be of the anastigmat type and have good covering power, as this allows of the camera front being dropped, thus avoiding excessive tilting. As a general rule, for a standing figure the lens should be on a level with the centre of a man's shirt-front, providing he is not wearing a low-cut waistcoat, and, even then, the sitter's chin should not be raised too much.

If even shorter studios have to be worked in, a hint may be taken from the ophthalmic optician, who doubles the effective distance in his consulting room by means of a mirror. It is thus possible to add several feet to the working length, by placing an ordinary cheval glass or even a fixed mirror at the camera end of the studio and photographing the reflected image, the distance added being equal to that between the lens and the surface of the mirror. Care must be taken that the angle of reflection is no greater than is necessary to prevent the camera from

appearing in the negative. If the mirror is kept well polished, surface reflection may be ignored. Such negatives will, of course, be laterally inverted, but this is easily overcome by using films or by reversing the plate in the slide and making allowance for the thickness of the glass.

In a short studio, especially if it be narrow, the glass should extend to the full length, although, of course, adequate blinds must be provided. As little movement of the sitter or camera is possible, all variations in lighting must be made by moving the blinds, but with a full range of glass it is easy to get most modern effects of lighting in this way.

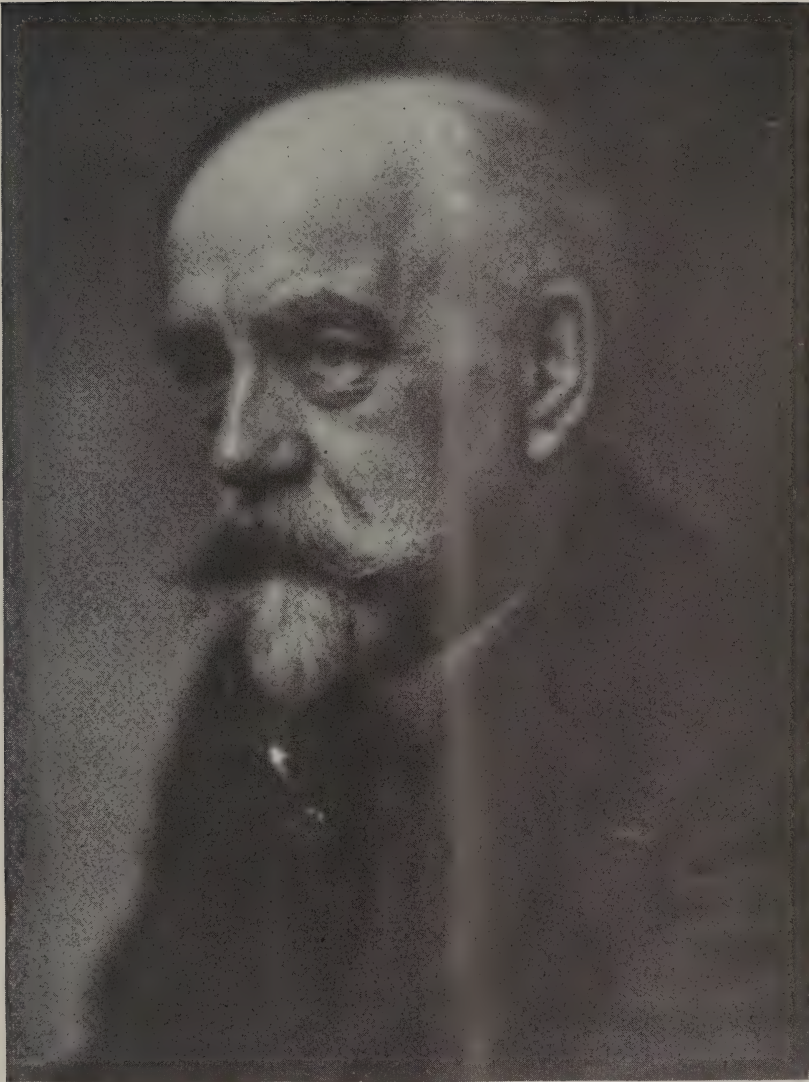
It is, of course, desirable in a small studio to have no larger a camera than is necessary, as one which has a 30-inch baseboard cuts out length to begin with. It is, however, usually possible to run the camera front backwards, and if a foot can be gained in this way, it is, of course, equal to moving the whole camera the same distance. Where space is very limited the ground glass may be placed close to the wall and the image focused and centred by means of a small mirror, while a reflex will save a few inches more. A background should be fixed close to the wall, and if it can be managed it should be of cloud or foliage design, so that any shadow cast by the figure should not be obtrusive.

In a small studio it will generally be most convenient to suspend any form of artificial light from the roof. Standards and cabinets are apt to get in the way while operating, but fixed lamps are not to be recommended except on the score of economy. Much shorter exposures upon children and sitting figures can be obtained with the lamps about five feet from the floor, but eight feet is not too high for the front lights with standing figures.—*The British Journal of Photography*.

✂

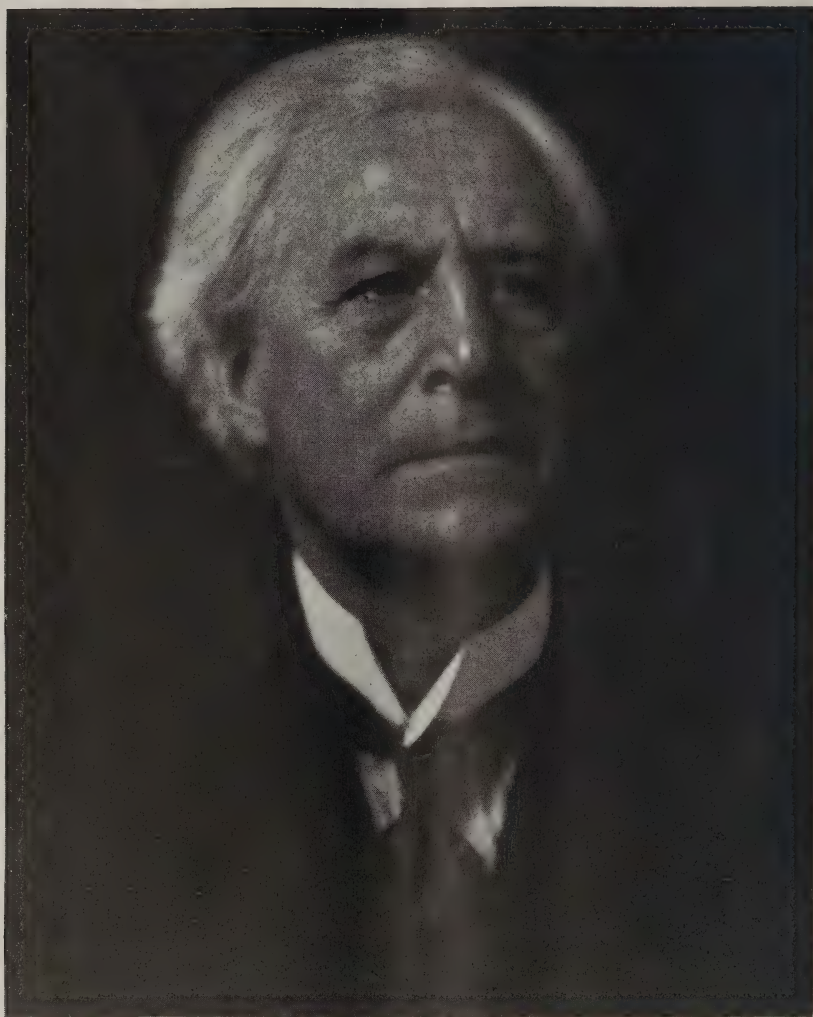
If your breakfast, or late hours or poor business isn't agreeing with you, that's your lookout. But letting any reflection of the fact pass on to your patrons is mighty bad business.





WALTER THOMAS, ESQ.

By Arthur C. Banfield, F. R. P. S., of the Pictorial Group of the Royal Photographic Society  
From the Exhibit at The Camera Club, New York, and the Smithsonian Institution, Washington, D. C.



HENRY VIBART

By Francis W. Bontor of the Hammersmith Hampshire House Amateur Photographic Society  
From the Exhibit at The Camera Club, New York, and the Smithsonian Institution, Washington, D. C.

## "Business Letters and Business Chasers"

*A Talk by ROBERT DARRAGH at the  
Ontario Convention*

I think you will all agree with me that advertising is the foundation of our business, since everything we do in connection with that business is either a good advertisement or a poor one.

Now, keeping this fact in mind, we will just take up the conducting of a photographic studio. Everything we do, everything we say from the time our customer, patient, client, or whatever you like to call him, comes in to your studio, until the business transaction is completed some time later, has a psychological effect on that person, that if favorable to you and your establishment, will be a real business getter for you for years to come, and don't forget this, should the treatment received by your customer be of such a nature as to be distasteful to him or her, that impression will live for just as many years as the one that was more favorable to you.

Your Receptionist has a great opportunity to create favorable impressions in the mind of the customer. She can, by personal pride in the work on display, also by personal interest in the people who come to the studio, create in them a feeling of welcome that will mean more to the photographer than many other kinds of advertising which will cost him a great deal more money. There are so many opportunities in the course of the whole transaction, that it is impossible for me to tell each one in detail.

Then, where it comes to the actual work of making the sittings, is where I believe we all have a great opportunity to create favorable impressions. In the first place, I would say just place yourself in your sitter's predicament, I mean that of having your photograph taken, possibly for the first time, and when you have fully realized how awkward one feels, you will, I am sure, use every bit of tact that you possess, in trying to make him or her feel at ease. And now be sure that you get your portrait while he or she is interested, not after you have wasted minutes in telling them how to hold their heads, just exactly at what spot to look, and just exactly how to smile, after having told them to wet or close the lips.

The manner in which the person who takes your photographs does the work is either one of the best business getters you have or a business chaser. Then in your workrooms is where we can find many business getters, and also business chasers. It does not matter what pains have been taken to favorably impress your customer in the salesroom or what tact has been used in the studio to secure portraits that will please, if the greatest care and attention is not used in all parts of the workroom. You have defeated the very object that you set



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out to achieve. We must have the greatest interest possible in our work. We often hear people talk about "bonehead" plays at a baseball match, where decisions have to be made in a fraction of a second, yet that person will pull "bonehead" plays in our workrooms, where he or she has every chance to consider very carefully what to do.

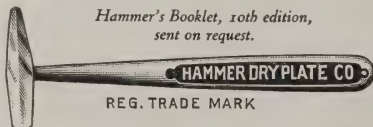
I would also say that we must have harmony in our place of business, any friction will very soon produce results that will be real live business chasers, and so in concluding this part of my talk I would say, keep a very close watch to see that everything is done in connection with your work in every department of the studio, not only with the idea of pleasing your customers, but of having them enthusiastic about the way they have been treated, and with what you have done for them, and if you have done this, you can rest assured that you will have, as a result, the best kind of business getters working for you at all times.

I want to impress this upon your mind, that everything we do and say in connection with our photographic business is a business getter or the opposite, and the more we dwell upon that fact, the more impressed we are that many of us are too careless of what we do and say around our studios, and so I could dwell for some time on this phase of our business, still I think I will be expected to say something about direct advertising as a business getter.

In regard to newspaper advertising, I believe that a real live campaign of an educational character, as to why the public should have more good portraits made, carried on in a manner that is both interesting and convincing, will achieve very satisfactory results, because I know for a fact that people in general remember, and are to a great extent much more impressed with what they read than they are by any other source of information, and so your advertisement, written by yourself about yourself and your work, if read by the people, and let me say right here, if you have put the right kind of punch into that advertisement it *will* be read, and will create an impression that will stick, because although we joke about the papers and say there is not much in them, they are the first thing we look for in the morning, and to a very great degree believe what we read in them (especially if the paper is of our political opinion), since we all accept the newspaper as our main source of information. Advertisements in the form of news readers are, I believe, very effective. Some very effective advertisements are pulled off in this way, and for the very reason of which I spoke regarding the effect upon ourselves of what we read in the newspaper, this form of advertising is most effective. There is one very important thing about newspaper advertising, and that is after you have gained the interest of the public in yourself and your work, do not do as a great many advertisers do, and that is

## HAMMER PLATES

are coated on clear, transparent glass. They excel in speed, latitude of exposure, brilliancy and fulness of detail with wide range of color-values.



*Hammer's Booklet, 10th edition,  
sent on request.*

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ST. LOUIS, MO.

New York Depot, 159 W. 22d Street  
NEW YORK CITY

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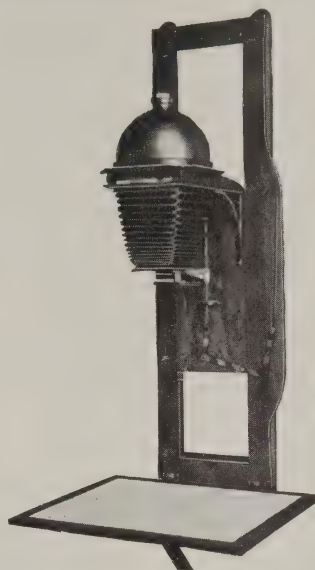
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*WRITE US FOR DESCRIPTIVE CIRCULAR*

## THE CALLIER ENLARGER BRUSH, COLORADO



to stop and imagine that the yeast will work forever. Keep right at it, and you will be surprised at the results, and also at the many business getters of different kinds that will come your way. By the way, if you have a good live paper in your town, be sure to keep in good standing with it. The newspapers can do you an immense amount of good.

Perhaps you will say that newspaper advertising is too costly. Well, all I can say to that is that it is true, that newspaper advertising is an unknown quantity, and you must not look for direct results, but if your advertisements are real live ones, they will bring results. Don't say in your advertisement that "South makes the best photos in town," and many other statements similar to that, but link up with the popular doings that are always happening in any town or city, and this will give you a great amount of free advertising, and at the same time make it possible for you to use less space.

We will now consider for a few minutes your show-case or window, if you are fortunate enough to have one. It is true that piano tops and mantels are considered by many photographers their best show places, but speaking of the show window in connection with our business, I would say don't neglect it. Every photographer has the means at his disposal to make his window the most interesting and the most talked about of any window in town. It is true that many other lines of business use photo-

graphs in their display as often as they can get them, while we, with all the advantages we have in that regard, neglect the very thing that other lines want so badly. Your window can be a real business getter. Don't put many photographs in your display. Where you see a window with a great conglomeration of articles in it, you don't carry away a mental picture of any one thing in that window.

But should the display consist of a small number of articles attractively arranged, it will create an impression on your mind that will stick, and that is what I call good advertising or a good business getter. But whatever you do, keep your window clean, change it often, because if there is one thing that will cause the public to lose interest in you, it is a poorly kept show-case. Any photographer who is not deeply concerned about the part of his business that is in the view of the public at all times, is letting his one best business getter slip through his fingers. Your window is either a good business getter or a good business chaser. Which one is yours? I am going to leave this question with you.

There are many other ways of giving exhibitions of your work. What I said in regard to newspaper advertising should be remembered in connection with display advertising. If it is too costly to try to draw a crowd yourself, get in where you are sure there is going to be a crowd, and you will reap the same benefits at a

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As part of our SERVICE this year we are furnishing gratis to all users of our pockets, a set of snappy window cards in two colors. Our copyrighted designs are trade pullers. Write for Samples today.

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Operated at 1/25 of a second, in connection with  
a high-power light.

**MICHIGAN PHOTO SHUTTER CO., Makers**  
Ask your Dealer. KALAMAZOO, MICH.

great deal less expense. The fall fair is good, and I believe should be taken advantage of. Whatever you do, make your display the very best you possibly can.

You may be doing very fine work in your studio, but to a great extent it is as I said about our American friends. The way you hand your work to the public, that's the real Business Getter. Be yourself, have some individuality in whatever you do, and I will guarantee you will get results.

Now there is one real business chaser that I wish to speak of, and that is to try by all sorts of schemes to sell people more photographs than they really want to buy. I know that some people say, in speaking of some stunts, that the public will fall for them. It's true, sometimes they will fall, but believe me, most people who fall get hurt. Do you wish to hurt the people whom you want to come back to your studio?

It is true that in large cities where some business people are satisfied if they get you once, this style of business can be carried on with a certain amount of success financially, but the photographer who is going to reach the top and be a credit to himself as well as his profession, must conduct his business with a certain amount of dignity and honor. I would not say that all schemes for getting business are bad, but I do say, that whatever you do, stand by your proposition and do just exactly what you said you would do, and if you take a personal pride in your business and the work you are doing and are enthusiastic about giving satisfaction, you need have no fear, but that you will get all the business you can properly take care of.

That word enthusiasm brings me to the last thought of my talk. If you are not enthusiastic about your work and your business in general, you should get out of the profession. No one who is not "bugs" on this business can make a success of his business or be a credit to his community. His business may not be as large as that of many other lines, but the fact is he makes what he sells, which alone is surely a credit to anyone, more especially in photography, and besides he sells something of which the people in general know very little about. I know you will all agree with me, when I say that when you try to make a picture on paper that looks as good as people think they look, that you are up against it in the truest sense of the word. You surely have a profession of which you may be proud, and as regards my subject, if anything that I have said will cause you to become more enthusiastic about your profession, really enthusiastic, I hope you will be able to think of so many things to do as "Business Getters," that you will think that photography is not only a great business, but the greatest business on earth.

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## *Announcing The New* **ILEX PHOTOPLASTIC *f*4.5 LENS**

A soft-focus lens of novel design and construction with separate rear elements for procuring three different degrees of softness—Soft, Medium and Extreme.

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ILEX PHOTOPLASTIC Portraits—like the Old Masters—stand apart. See it demonstrated at the Milwaukee Convention.

**ILEX OPTICAL COMPANY, Rochester, New York**



*Your dealer is authorized to grant a 15-day trial period on this latest achievement for Artistic Portraiture.*



*Watch September issue for full ILEX line. There is now an ILEX lens and shutter for every photographic need.*



## **Letters That Get The Business**

FRANK H. WILLIAMS

A California newspaper makes a practice of each day running the names of some prominent people of the city who are observing their birthdays on that day. And, of course, a large number of the firms of the city take advantage of this to write letters to the folks congratulating them on their birthdays and soliciting their business.

A photographer who realized that probably there would be other photographers who would also write to these people and ask them for their trade, decided to send a letter of his own each day to the folks mentioned as observing their birthdays no matter how many competitors did the same thing. And he also determined to make his letter so interesting and unusual that it would bring the business no matter whether there were hundreds of other letters received by each person to whom he wrote.

Accordingly, after considerable thought,

the photographer framed the following epistle:

*"Dear Sir:*

*"How many letters have you received today congratulating you on your birthday?*

*"Of course, many of the letters from local business houses have not only sent you their congratulations but have also solicited you for your business. And, in that respect, this letter is no different from those of other local firms.*

*"But this letter is different from the letters of other firms in one respect and that is this—We want to get you in our 'Birthday Gallery.'*

*"Have you ever heard of this unique gallery of ours?*

*"It consists of several long rows of pictures on the walls of our studio with every photo in the gallery being one that*

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# WATCH THE BIRDIE!

## AND HEAR HIS SONG

At both the National and the New York State Conventions, Mr. Walter Scott Shinn, the well-known New York photographer of children, made a hit when he told of his success in the studio by the aid of a cage of imitation birds.

Mr. Shinn's bird cage is an elaborate one and cost probably \$800. We've something not so expensive, but it accomplishes the same purpose.

We have an animated bird, in a substantial wire cage, 5 x 7 x 9½, fitted with a spring or clock-work motor that will cause the bird to move to and fro and sing for about 35 to 40 seconds. What better way to obtain a charming expression, not only with the kiddies, but the grown-ups as well.

You can secure this bird and cage, together with a year's subscription to the BULLETIN OF PHOTOGRAPHY, on payment of \$3.50. If you desire the bird and cage only, send us \$2.25.

The coupon below is attached for your convenience—  
use it today.



FRANK V. CHAMBERS, 636 South Franklin Square, PHILADELPHIA

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BULLETIN OF PHOTOGRAPHY

636 South Franklin Square, Philadelphia

Gentlemen:—Inclosed please find my check for \$3.50, for which send the BULLETIN OF PHOTOGRAPHY for one year and include the bird cage (mailed post free.)

Name ..... Street .....

City ..... State .....

Send me the Bird and Cage only. My check for \$2.25 is inclosed.

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City ..... State .....

## CONVENTION DATES FOR 1924

Association	Location	Date	Secretary
Missouri Valley . . . . .	. . . . .	Postponed until 1925	Clarence W. Gale, Beatrice, Neb.
California . . . . .	Portland, Ore. . . . .	August 25, 26, 27, 28 . . .	{ I. M. Reed, 703 Market St., San Francisco, Cal.
Pacific Northwest . . . . .			{ C. F. Richardson, Milwaukie, Ore.
New England . . . . .	Swampscott, Mass. . . . .	Sept. 16, 17, 18, 19 . . .	Ira Frank Lindsay, Manchester, N. H.
North Central . . . . .	St. Paul, Minn. . . . .	Postponed until 1925	Jos. Fritsch, Faribault, Minn.
Ohio-Mich.-Ind. . . . .	Milwaukee, Wis. . . . .	August 4 to 9 . . . . .	Merl W. Smith, Hartford City, Ind.
P. A. of A. . . . .	Oklahoma City, Okla. . . . .	October 13 to 16 . . . . .	S. R. Campbell, Jr., 722 Bond Bldg, Washington, D. C.
Southwestern . . . . .	Milwaukee, Wis. . . . .	. . . . .	J. S. Edwards, Amarillo, Texas
Wisconsin . . . . .	. . . . .	. . . . .	J. A. Glander, Manitowoc, Wis.

was taken either on the sitter's birthday or at some date near his birthday. Each and every one of these pictures is a birthday picture and all of the people whose pictures appear here take a great deal of pleasure in looking at their own photos and at the photos of other people who, like themselves, make a practice of having a picture taken on each birthday as it comes around.

"We'd very much like to add your photo to this gallery. And, may we suggest, you are probably like so many other people who are too busy, as a general thing, to have their pictures taken—so there is no better time to do so than right now when you are receiving deserved congratulations upon observing your birthday.

"If you will bring this letter with you when you come it will serve as an introduction and will entitle you to a ten per cent reduction from the regular prices of our birthday pictures."

This letter, being different from the usual run of epistles received by the people whose birthdays were noted in the paper, brought in splendid results to the photographer. In fact, out of every hundred letters he sent out, he made anywhere from two to three sales, and this, of course, made the proposition of sending out the letters well worth while.

And, probably, there is a suggestion in this which other photographers could use, especially as this letter might be adapted for use whenever any prominent person was mentioned in the columns of the local papers

as having a wedding anniversary, a birthday party, or anything of that sort.

Also, there is probably a suggestion in the following letter which was sent out with splendid results by a western photographer to all of the club women in the city whose names he could secure from the society columns of the local papers and from the annual programs of the local clubs:

*"Dear Madam:*

"Recently one of the local papers ran a picture of a society woman in a nearby city, who was going to entertain one of the local clubs. This picture was an exceedingly old one, it didn't do the lady justice and its appearance created a lot of amused and sarcastic comment among the people who knew her.

"The reason why this old picture of the lady was run by the paper, instead of a new picture doing her full justice, is quite interesting.

"A reporter for the paper called at the lady's home. She was out but her young daughter was in and the reporter asked the daughter for a photo which the paper could use in connection with its write-up of the club entertainment. The daughter, knowing that her mother had formerly considered the picture in question to be quite good, gave the photo to the reporter and immediately forgot the event. So the picture appeared as being a true presentation of the way the hostess looked at the time of the reception.

"Things of that sort are aggravating. And they can be so easily avoided.



# The Portrait Studio

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A small book (5x7 $\frac{1}{4}$  inches) crammed full of information on everything the portrait photographer of experience wants to know relative to the construction of studio arrangement of light, and various contrivances for manipulation in getting effective portraiture. The essential only is considered; but all that is needed is here.

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Department of Printing and  
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Photography

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A concise, readable book of practical information, not too technical for the amateur, yet comprehensive enough to be of real value to the professional. It includes formulas and definite working directions for all the more common printing processes, together with a clear, scientific explanation of the underlying principles.

For the photographer who wants to know not only HOW but WHY.

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"All society women should be prepared with new, modern, attractive pictures for emergencies of this sort and for occasions when photos are asked for use in club programs, for use in newspapers or magazines, and when guests and friends wish photos as remembrances.

"Every society and club woman owes it to herself to have a supply of new, modern, attractive pictures on hand at all times. That is the reason why we are writing to you and why we are going to make a special offer to you to induce you to come to our studio at once and secure a new portrait. Our offer is that if you will present this letter at our studio within the next ten days, we will give you a ten per cent reduction on any photos you have taken here at that time.

"This is a special offer made to a limited number of society and club women of the city and we trust that you will treat it as confidential."

The final touch in this letter of asking the recipient to treat the matter as confidential appealed to a great number of the women, as it made them feel that the offer must be exceptional indeed. And the result of this feeling on the part of the women was that quite a considerable number of those receiving the letter took advantage of the offer. And in this way the studio secured a considerable amount of business which it otherwise would not have received.

Another interesting letter sent out by a live-wire photographer, which brought in a splendid response in the way of business, was sent out to the members of the local Chamber of Commerce—the list of members having been secured by the photographer from the organization's pamphlet containing the by-laws, constitution and membership.

This letter read as follows:

"Dear Sir:

"Have you ever stopped to consider

*Have you*

## *The Right Studio Outfit?*

The requirements for the particular work you specialize in, and of the studio you work in, are filled by one of the four Century Studio Outfits. Be prepared for your share of the portrait business. Look over the table below, then go to your stock-house and see for yourself the model you need.

MODEL NO.	PICTURE SIZE	DRAW	PRICE
4	8x10, 5x8, 5x7, 3½x5	22 ins.	\$135.00
7A	8x10, 5x8, 5x7, 3½x5	25 ins.	160.00
8A 11x14,	8x10, 7x11, 5x8, 6½x8½, 5x7	43 ins.	225.00
9A	8x10, 5x8, 5x7, 3½x5	36 ins.	180.00

All models have 9x9 lens board except 8A, which has a 10x10 board. Prices given include camera and tax, stand, ground glass carriage, reversible adapter back, wing kits and plate holders. Century Outfits are properly designed and built as well as we know how to build.

EASTMAN KODAK COMPANY

*Folmer & Schwing Department*

Rochester, N. Y.

## Photography as a Scientific Implement

**T**HIS book is the collaboration of thirteen authors, each an expert in his line. The first four chapters are concerned with the development of the plate and the optical and chemical features of the subject, and are invaluable to every serious worker, as each is an authoritative summary of practically everything of importance on the subject. The remaining ten chapters are concerned with the applications of photography to various branches of science and industry. It is, without doubt, one of the most valuable photographic publications in print, and one which should be in the possession of every photographer.

ORDER DIRECT FROM PRICE, CLOTH, \$9.00

**FRANK V. CHAMBERS**

636 South Franklin Square, Philadelphia

the fact that your photograph can be made to help you get more business?

"Your photo used on letter heads, in your house organ, in your newspaper advertising or on other printed matter sent out by you will give personality and individuality to your business and thereby make people take more interest in your studio.

"But—the photo you use **MUST** be up-to-date and show you as you are today; it must do you justice and it must be attractive.

"And it is because of all these facts that so many business men of this city are constantly getting their photos taken at this studio. They use the photos to good advantage in their businesses and they have learned from experience that we take the best photos for their use.

"Come to this studio soon and get a photo of yourself. And if you come within ten days of the date of this letter, and bring this letter with you, we'll give you a worth-while reduction on your purchases."

All of which is presented in the hope that it will offer worth-while suggestions to various photographers for doing things in their businesses which will bring in more business and make more money for them.

*Here's your chance to get a thorough knowledge of composition by studying the Old Masters*

## The Painters' Series



**F**ROM these little books you may draw not only inspiration for true art but you may analyze the very construction of composition, and upon application of the art principles, have a better understanding of the making of a picture.

Our selection is limited, but we have been fortunate in securing copies of

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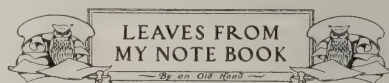
TENIERS  
MEISSONIER  
JAN STEEN

These little books are known and appreciated the world over as invaluable aids to the student in composition.

*Send 50c for your copy today*

**FRANK V. CHAMBERS**

636 South Franklin Square, Philadelphia, Pa.



I have been reading an interesting and able article on "High Speed Work," in a European contemporary. The author at its conclusion says: "Many books on instantaneous photography contain imposing looking tables and intricate calculations which enable the photographer to ascertain the exact shutter speed required with lenses of different foci to give a clear photograph of objects moving at different speeds. In practical work they are useless, and only experience and practice will enable the photographer to judge quickly and with reason-



able accuracy what is the longest exposure he can give which will yield him a picture without blur."

✱

This, I think, is true in most kinds of high speed work. You may carefully consider your factors—speed of plate, aperture of lens, rapidity of shutter, but the actinic value of the light and the rapidity with which most objects move, are scarcely reducible to exact figures and at the moment of exposure something must be left to judgment. And that is another factor which, as our author infers, can only be arrived at by practice and experience. In other words, after a time, successful high speed work is a matter of intuition. I found it so when I did this and other kinds of advanced photography.

✱

The rules in photography are numerous, but when you have learned them it is only that you may break or disregard them in practical work. Nothing can take the place of experience and judgment. For example, the author I quote gives five ways of taking high speed photographs. (a) By giving a very short exposure; (b) by focusing on infinity and making the exposure from a distance; (c) by making the exposure when a moment of suspended motion occurs; (d) in the case of motor cars, runners, etc., by exposing in a direct line, with the axis of the lens; (e) by following the object in the finder and making the exposure while the camera is moving at the same rate as the object.

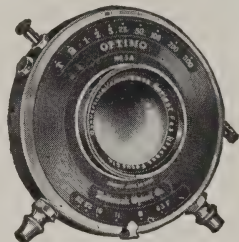
✱

Now you can theorize about each and every one of these methods, but the surest way of arriving at an idea of which is the best one to adopt is by selective practice, that is, by trying them all. In my experience I found "e" produced the best results. But the finder I used didn't require looking into—it simply consisted of two lines ruled on the top of the camera and I always held the latter so that the angle of view was

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You will find the most up-to-the-minute Cameras, Lenses and supplies of every description, both used and new, listed therein at startling reduced prices. Thousands have been pleased with our Bargains and business methods. We can do the same for you. Every item is guaranteed and a

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**DR. B. T. J. GLOVER**

*Price: Cloth, \$1.25; Paper, 75c*

DR. GLOVER intends this work as supplementary to his excellent pamphlet on "Negative Making." The fitness of the negative for the purpose was fully considered in this former publication and the photographer in "Print Perfection" will find what is most helpful to him in getting the best possible results in the positive picture (the print). The working methods are most worthy of consideration. The quality and behavior of various printing methods as regards exposure, development and finish is exhaustively entered into and the practical worker as well as the novice will find the book of significant value.

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ANY of the above copies will be sent postpaid for 60 cents each. Order *now*. To-morrow we may be sold out of the copy you want. The demand is constantly increasing.

**FRANK V. CHAMBERS**  
636 South Franklin Square, Philadelphia

included by the lines. And I don't remember exceeding 1/100th of a second in my exposures, often at *f*11.

✱

Press photographers, I notice, who do a great deal of high speed work, are very much rule of thumb men, that is to say, they depend upon the circumstances of the moment for guidance. In those cases, the most valuable factor of all, namely, the personal equation, remains a constant. They take shots with the precision of a hunter in the field, simply because they have become habituated to the work. Since my practical photographic days are over, I take pleasure in watching the other fellow do what I used to do. It is an easy matter for me to pick out the practiced and experienced hand. Quite often I scan his results in the newspapers with great interest and profit.

✱

## Price or Quality?

FRANK FARRINGTON

Which method are you following in going after business for your studio, the price method or the quality method?

The photographer who follows the price method exclusively, devotes his advertising and much of his selling talk to prices, to showing the public that it ought to patronize him because he does the work for less money than competitors. In his advertising he features special prices and cut rates and special offers of so many finished photographs for a popular sum. He assures people that they can get more for their money when they patronize his studio. He caters to the class of people who want cheap work.

It is obvious enough that this price-method photographer is not going to feature quality very much. He thinks in terms of prices rather than in terms of workmanship and artistic effect. His methods smack more of the fly-by-night operator than of the permanent resident photographer.

He would be a rash man who would declare that the price-method is not a successful method of getting business. Men



have made money by working exclusively along that line. There are communities, locations, where that way of going after the business is the best way to do it. The man located in a factory or mining town where he is surrounded by laboring people who are not interested in and do not appreciate artistic photography, will get more business and make more money to appeal to the pocket-book and the popular taste, low though it may be, than to try to educate his public up to the highly artistic standards of a Fifth Avenue or Michigan Avenue studio. And after all, we are in business to make money, not to educate the public.

But most photographers are located where a large proportion of the people appreciate good work when they see it, where most of the people want as good work as they can afford.

The photographer who follows the quality method exclusively goes right to the other extreme. His idea is to turn out no work that is not the very best in quality and that is not highly creditable to his studio. He cannot afford to produce this high quality work at low prices, so he must make his appeal to the people who have high quality taste in such matters, or who know enough about it to want to have their work done where they can depend upon the photographer to get out the right thing without having themselves to take the responsibility for choosing. Obviously this position on the part of the photographer restricts his field somewhat. It eliminates a great many prospective patrons because it puts his prices up where they cannot or will not pay them. There are many people who will patronize a studio, but who do not know or care enough about the artistic value of the work to be willing to have it done where they know they will have to pay top prices. They do not want to pay a high price and if they have to take poorer work in order to get it for a price they can afford, why then they will take poorer work and be well enough satisfied with it.

The quality-method photographer often

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omits all prices from advertising and display. He feels that to quote prices will, in some way, reflect against his professional standing, that it will detract from his reputation in the eyes of some of his most valuable patrons. He may be right. There are people who like to do business of any sort in an exclusive place where they know they will pay a high price for the service they get, and in return will acquire some prestige themselves by patronizing such a place. These people have an idea that price advertising indicates a cheap studio or cheap methods.

The question is whether the photographer can get as much business as he wants while following the exclusive, quality method of offering his services. It is probably safe to say that, save in the large cities, there are not enough monied patrons who do not care what the price may be, to enable studios to develop a big business while catering exclusively to such a public.

The big business in merchandising, and it

is much the same in photography, is obtained by catering to the masses rather than to the classes.

There is no reason why a photographer may, not hit the happy medium and work along a combination of price and quality methods, taking the desirable features from both methods. He will thus develop his quality until he can equal the work turned out by any studio around him and he will advertise the high quality of his fine work, giving the prices on that work in a dignified way, without any attempt to make it appear that he is trying to undersell competition. He will recommend certain high types of work and show his public how such work is of the greatest credit to the purchaser and a much better return for the money than low priced work. But he will make it plain that for people who want lower priced work, he is able to give them satisfactory work at a popular price.

The sample case of this photographer will not show fine work and cheap work mixed

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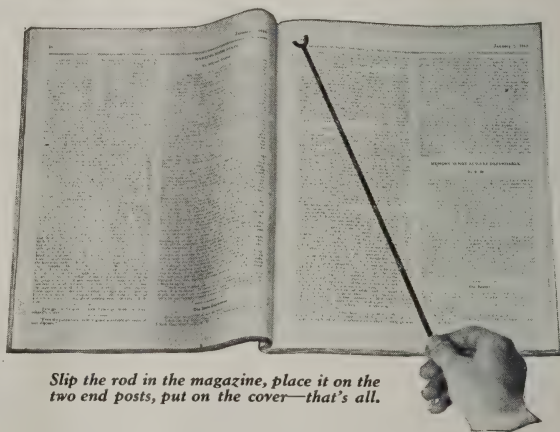


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in together. It will show fine work at one time and popular priced work at another time, or he will maintain two separate sample displays so that he can simultaneously present his claims to the popular taste and to the cultivated and artistic taste.

There is plenty of good business on photographs that are wanted by people who are not interested in highly artistic effects. Chauffeurs and business men have use for photographs, often preferring an unmounted print, and a glossy print of sharp rather than soft effect for making half-tone reproductions. Business of this sort is easily and quickly handled and it is profitable. Why should it be turned away or discouraged by the attitude of artistic exclusiveness that will keep out such patrons? Business men will not turn naturally to the studio which hedges its operations around with the atmosphere of an art museum, at least not until such a studio has acquired a reputation that overshadows what the business man in a hurry regards as disadvantages for him. Develop a judicious combination of quality and price appeal, of art and commercialism, and get the best business in both classes. Then you can build a large and prosperous business.

✱

### Photographing Old Documents

The photography of historic documents, growing illegible with age, is likely to become exceedingly common, as time goes on, simply because the ink used fades, while the support, be it parchment or paper, necessarily also disintegrates. Hence peculiar interest attaches to a communication in a local contemporary to the effect that over a hundred old wills have been photographed and the work will be continued until every paper that shows any signs of decay or those in pieces will be submitted to the same process. The office of the Philadelphia Register of Wills, where this is being done, has, we learn, thousands of original wills and letters of administration, many of them of national interest.

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## AS WE HEARD IT

H. S. and J. B. White have opened a new studio in West Point, Ga.

M. O. Dora has purchased the studio of E. Ilhardt, Nicholasville, Ky.

S. Addis, of Chicago, has purchased F. M. Mendenhall's studio in Canton, Ill., and is making extensive alterations.

Howard P. Harnden, of Barrington, Ill., has purchased a studio in Elwood, Ind., and will take possession in a few weeks.

G. J. Lobberecht, of Carlinville, Ill., has sold his studio to Miss Armenia Dwarsack, who has been associated with him for over a year.

The studio of Glasscock & Wilson, Alexandria, La., was damaged by fire on July 13th. Origin unknown; studio partially covered by insurance.

Emmet Head, photographer for the Morrison Studio, Visalia, California, has purchased the interests of Mrs. Edna Morrison, who has gone to Fresno to manage the Blossom Studio.

Fire of unknown origin destroyed the studio of E. C. Francisco, Lebanon, Tenn., on July 10th. The damage to the Francisco Studio is estimated at \$4,000 with \$2,000 insurance.

A fire of slight proportions broke out on July 16th in the studio of Charles Rosevear, 578 Queen Street, Toronto. Mr. Rosevear was working in the studio at the time and was slightly burned.

J. Edwin Wamsley, proprietor of the Vandyke Studio, Evansville, Ind., has opened a Vandyke Studio at Miami, Fla. The studio in Evansville is now under the management of Asmus Wamsley, a son.

Declaring that his assets amount to \$1,114.11 and his liabilities total \$6,565.11, Louis F. Robinson, photographer, who has been conducting the Moffett Studio, at 114 West State Street, Rockford, Ill., filed a petition in voluntary bankruptcy in federal court at Freeport.

✱

## Photographers' Association of Central Pennsylvania

A demonstration of home portraiture work by Mr. Nicolas, of Kane, Pa., featured a meeting of the Photographers' Association of Central Pennsylvania, which was held at the local studio of Deck Lane, Ebensburg, Pa., on July 17th. The home portraiture demonstration was given at the residence of F. C. Sharbaugh. Following a business meeting there was a general discussion, after which Mr. Nicolas spoke. Mr. Lane showed motion pictures of beavers building a dam and other scenes filmed on a recent fishing trip. The photographers and their wives visited the Charles M. Schwab estate, at Loretto, in the afternoon. The next meeting will be held at Indiana, October 9th.



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City, Los Angeles, San Francisco, Vancouver.

The selection is left for the incoming board.

The attendance at Milwaukee was an improvement on that of Washington, 1923, when 1005 members registered. At Milwaukee, it will be observed, 1406 was the number recorded, a large and gratifying increase.

Next year the attendance should be still greater, but much, of course, depends upon the position of the meeting place, as we pointed out last year.

A great responsibility, therefore, devolves upon the incoming board of the P. A. of A.

It is by the number present at these P. A. of A. Conventions that their success must be gauged, as manufacturers are loath to support them unless they attract increasing attendances.

Let us all work to improve on 1406 for 1925.

\*

## Editorial Notes

The free sitting scheme that has evoked some references in our contemporary, *The British Journal of Photography*, has drawn several signed protests by leading photographers. We fail to detect the names of the

## The Milwaukee Convention

### *An Improved Attendance*

The actual attendance at the Forty-second Annual Convention of the P. A. of A., held at Milwaukee, Wis., August 4th to 9th, was fourteen hundred and six. The officers elected for 1924-25 were: President, W. H. Manahan, Jr., Hillsboro, N. H.; First Vice-President, J. H. Brakebill, Knoxville, Tenn.; Second Vice-President, John R. Snow, Mankato, Minn.; Treasurer, Alva C. Townsend, Lincoln, Nebraska.

The cities bidding as the meeting place for the 1925 convention are Pittsburgh, New Orleans, Louisville, Cleveland, Atlantic

culprits. Why not indicate them and prevail upon the trade to cut off supplies? Then they would be driven out of business and the nuisance might be abated. Some such drastic action as this seems called for in order that the reproach against the profession might be averted. Several photographers appear to think that you cannot abolish the system of free sittings. But the boycott is very powerful and, so far, it has not been tried by our friends across the Atlantic. Try it, John Bull, and see how it works.

\*

A five-lens camera has been devised by the Aerial Photo Service of the United States. It will take a picture of 49 square miles in one snap. It has a lens to take a vertical picture, a pair to make oblique views fore and aft, and two lenses on the side. The Bagley camera, invented by Major J. W. Bagley, has a vertical lens and one forward and behind. As a comparison between the five-lens camera and the conventional one-lens equipment, it was pointed out that at an altitude of 35,000 feet 14 square miles were caught at one exposure recently. The new camera at that height would cover a greater amount of territory. All this is deeply interesting as evidencing the vast developments in aerial photographic work. Paraphrasing a familiar remark, "the earth is the limit" of the comparatively new and startling development of the functions of the lens and camera.

\*

Arkansas has produced many notable photographic artists, and we are interested to read about the latest addition to the list. He is John H. Field, of Fayetteville, a nature photographer, whose charming work is familiar to our readers and to readers of all illustrated magazines. Mr. Field spends much time with his camera out of doors. Four dandelion heads with their feathery white seeds furnished him with one study. He placed them in an old peanut butter jar and set them where lights and shadows would fall correctly. The result was amaz-

ing. The hoary heads stood out in weird whiteness, their shadows in oblong gray forms and the artist at once called it "Ghosts of Summer." It was bought and reproduced by a popular magazine. Spiderweb pictures, "Fairy Weavers," brought him \$425.00. He has a standing offer of \$40 a negative from a greeting card company. And in a published interview with him many other details of his illustration work are given. "He has small cause to worry whether ordinary human beings choose to look pleasant or otherwise; he has an endless variety of inanimate objects that will pose in more artistic manner." Field's career is another instance of the truth of what we are constantly urging in the BULLETIN OF PHOTOGRAPHY, namely, that photography offers an infinite variety of fields in which the camera may be profitably set to work.

\*

We observe that A. O. Clement, who is well known by name and reputation to readers of the BULLETIN OF PHOTOGRAPHY, has come in for considerable local praise at his North Carolina home for a display of miniatures, which are highly praised by a correspondent of one of the papers. To the majority of people, miniatures are not known. In Philadelphia, here and there a photographer specializes in them. They are apparent in a few show-cases, but we think the matter specially worth drawing attention to in the hope that others will profit by Mr. Clement's example and direct the notice of their sitters to the possibilities of this kind of photograph, as imperishable as it is beautiful. Ceramic ware is more durable than paper.

\*

The BULLETIN OF PHOTOGRAPHY congratulates Arthur C. Pillsbury, who has recently been appointed a Ranger-Naturalist by the National Park Service of the Department of the Interior. Mr. Pillsbury has had a meritorious photographic career since he graduated from Stanford in 1898. He made a remarkable series of photographs in the Alaskan wilderness. During the San Fran-

cisco earthquake he obtained photographs that were published the world over. He has devised a motor-driven camera, with a timing device, that faithfully records every action of a flower "from bud to blossom." Night and day this automatic machine works. He is to visit the Hawaiian National Park this fall for the purpose of obtaining motion pictures of the interior of an active volcano. Truly a useful and intrepid photographic career. "The world," it has been said, "knows nothing of its greatest men." In scanning the current annals of photography, we are both pleased and surprised at the opportunities which the black art affords of bringing out some of the finer qualities of human nature.

✱

"Plastigrams" is the title given in this country to anaglyphic pictures on the screen, and by that title they are extensively billed. People are getting accustomed to the use of the oculars and the popularity of the results shelves it would seem, for the present at any rate, all further experimentation with stereoscopic photography on the screen, in which millions of dollars have been fruitlessly sunk. The newspapers throughout the world have taken cognizance of these plastigrams, and the newspapers have such influence with the public that we may expect this third dimensional problem to be settled once and for all. It is not, of course, of vital importance photographically, but there it is and it has puzzled and troubled people for many years. At best, however, we think it only a passing phase of the subject. We do not expect it to revolutionize film productions, which we think are sufficiently stereoscopic in themselves. For, after all, the projected film is at best only an illusion. It is here for a few minutes and then gone. But the single or monocular photograph remains with us indefinitely.

✱

Dr. Reisenfeld has something to say—or his press agent says it for him—about color photography. The Doctor directs three or four great New York movie theatres, and

therefore has considerable experience of the matter. It appears, according to our authority, that "with thirty changes of scene and color in a single minute no person could sit through seven reels of natural color without suffering complete ocular exhaustion." But color films have been shown on the screen for a good many years and nobody has complained of ocular exhaustion. The Pathé stencil color process may not be scientifically perfect, but it has satisfied myriads of people. "Color," says the Doctor, "must be softened and carefully blended from scene to scene, rather than copied with absolute fidelity." Why? What is wrong with nature—or rather with the light of the sun, for that, after all, is color? The color processes before the public may here and there leave something to be desired, but we think that on the whole great advances have been made, notably by F. E. Ives. There are also other processes before the public which have earned great praise. The Doctor says, "Color photography cannot register blues and greens equally well. If the sky is the correct blue, the green of the foliage is of a muddy tone; or if the greens are good, the blues are not." We imagine Dr. Reisenfeld's strictures will evoke much criticism. We wonder if his projection systems are in perfect working order. Apparently he is averse to technicolor because "each color must be photographed on a separate strip of film. The strips are then stuck together, back to back. Since there are three primary colors and only two sides to a film strip, one of them must be sacrificed." But there are other processes besides technicolor.

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## Pitfalls in Printing

The present-day photographer has much to thank the manufacturers of plates and paper for, so much so that he is apt to feel that they have done all the thinking for him and that he need not exercise his own brains on technical matters at all, but devote them exclusively to what he considers the artistic side of his work. This is obviously the wrong line to take, for without intelligent control of the materials to be used no artist can expect to realize his ideals in a permanent form. We have an outstanding example of this in the case of Sir Joshua Reynolds, who, in order to gain an immediate effect, experimented with unsafe combinations of colors and mediums, with the result that many of his masterpieces are now only splendid wrecks. The old Italian painters who ground their own colors and refined their own oils have left works which, when not spoiled by later varnishings, are in a state of almost pristine freshness after a lapse of centuries. To a certain extent the case of the photographers is on all fours with that of the painter, for in either case their work may appear perfect when sent out, yet deteriorate more or less rapidly under the influence of light and atmosphere.

Fortunately, most of the causes of failure in the production of developed prints do not arise in the manufacture of the paper, and practically all the troubles may be avoided if reasonable care be exercised in working. There is, of course, a possibility of the same brand of paper varying in rapidity with different batches, and it is therefore unwise when starting on a new supply to do so without developing a trial print which has received an exposure which would have been normal with the paper last used.

It is impossible to produce a series of prints which shall be identical in appearance, unless the conditions under which they are produced are absolutely uniform, especially in the matters of exposure and development. Curtailing the time of devel-

opment may save an over-exposed print, if it is to be seen by itself, but when placed side by side with correctly exposed and normally developed duplicates the difference will be apparent. In this connection it may be noted that in order to save time, too powerful a light is often employed, so that the difficulty of giving absolutely uniform exposures is increased. The actual variation in time when giving exposures of, say, one and five seconds, respectively, is the same, although the percentage is widely different. In the first place, errors of a quarter of a second, more or less, might result in exposures of three-quarters and one and a quarter seconds being given to two successive prints, which would certainly affect their quality, while with a five-second normal exposure the exposures would be  $4\frac{3}{4}$  and  $5\frac{1}{4}$  seconds, which would be inappreciable as far as the appearance of the prints is concerned.

Much trouble is caused by being niggardly with the developing solution. If a comparatively small quantity is used until it has been almost entirely absorbed by the prints, the later ones will show a decided deterioration in depth and color. It is better to use a liberal quantity and to return it to a second stock bottle or jug for subsequent use. Even amidol will remain active for three or four days if made up to its original bulk with fresh solution at each time of using, while metol-hydroquinone is, of course, much more durable. In any case it is a good plan to inspect a print (after fixing and rinsing) by daylight, or by as white an artificial light as possible, at intervals to see that its color is up to standard. In doing so allowance must be made for the change which occurs in drying; unless the printer be very skilful it is a good plan to keep a good print in water to serve as a standard for color. Although it is not recommended by all makers, it is very desirable to rinse prints between development and fixing. For a few prints this is of little



PORTRAIT

By Herbert Lambert of the Pictorial Group of the Royal Photographic Society  
From the exhibit at The Camera Club, New York and the Smithsonian Institution, Washington, D. C.



THREE YEARS OLD TODAY

By Marcus Adams of the Pictorial Group of the Royal Photographic Society  
From the exhibit at The Camera Club, New York and the Smithsonian Institution, Washington, D. C.



consequence, but after a quantity of developer has been carried into the fixing bath, not only is there a degradation of the whites, but a reducing action is set up, so that a print left in the bath a few minutes longer than is needful, which is usually the case, becomes perceptibly paler.

It is important to slide prints into the fixer instead of simply throwing them upon the surface of the liquid; the latter proceeding often gives rise to large round or oval patches, which result from continuation of development in places where air bells have prevented immediate contact with the hypo. It is also very important that all prints be fixed face downwards, or yellow patches, which may appear at once or in a month or two, will result. It is, of course, necessary to move the prints occasionally while fixing; otherwise, after the lapse of time

patches or lines where the prints have hung together will appear. A safeguard against most fixing troubles is to have two baths, giving the prints half the total time in each, and transferring the prints one by one. If lifted in a mass the effort is wasted.

In theory, every photographer recognizes the necessity for thorough washing, but the theory is not often put into practice. There is no safer way than by giving frequent changes of water in flat dishes, transferring the prints singly. For quantities, the cascade washer or a similar device may be used, but, above all, the prints must not be handled in masses. If the work has to be left to assistants it is advisable to apply a surprise test with permanganate occasionally, when the prints are being taken out to dry—*The British Journal of Photography*.

## Photographic Experiences of Fifty Years

*A Talk by A. M. CUNNINGHAM at the Ontario Convention.*

I am going to ask you to bear with me while I contrast very briefly the Photography of today as compared with that into which I was initiated when I entered the studio of S. Poole, of St. Catharines, as an apprentice, in the year 1878. But, first let me outline some of the things outside of photography which were *not* at this time. The Centennial Exposition had been held in Philadelphia in 1876, two years previously. Then there were no telephones, no electric lights, no trolley cars nor any of the electric appliances which today we look upon as absolutely necessary to our welfare and comfort. No phonographs nor player pianos, no automobiles, gas engines, X-Ray, airplanes, wireless telegraphy, kodaks, instantaneous photography, sky-scrapers, motion pictures, half tones, lino type, monotype machines, rapid printing presses, such as are in use today. Time and memory fail me in further enumerating what was not. The costumes of those days were different, also, there was little or no hint that ladies possessed feet, that they had legs, and so many of them have come along with the discoveries of later days.

In the matter of amusements, there is also a great change. The regular drama with well-known actors and actresses, was looked upon more or less askance by the good people, while the variety show (now vaudeville) was only frequented by people who were visiting the larger cities, where they were not known. Today we take our perfectly good wives and

daughters to shows where there is very little to be imagined regarding the human form divine.

But to get back to photography, my apprenticeship papers called for a term of three years, during which time I was to be instructed into the mysteries of photography. I say "mysteries," because there was none of the broadcasting of knowledge such as we are having here today. Each photographer had his pet formula which he guarded with jealous care, and only parted with under certain prescribed conditions.

My remuneration in money was, the first three months, nothing; then starting at 50 cents per week, by a series of quarterly increases, I was to get \$4.50 per week during the final three months of the three-year term. What were my duties? I can only tell some of them. The hours were from eight to six, every day in the year except Sundays and Thanksgiving day. I swept the floors, also two flights of stairs, hung out the show cases, carried the water required (for the dark-room and washing of prints) from a pump situated half a block away, up two flights of stairs and after it had been used, carried it down again. Glass had to be cleaned on which to make negatives, this was cut into sizes  $3\frac{1}{4} \times 4\frac{1}{4}$ ,  $4\frac{1}{4} \times 6\frac{1}{2}$ ,  $6\frac{1}{2} \times 8\frac{1}{2}$ . There were not the variety of sizes and designs then as now. *Carte de visite*, cabinets and very occasionally a  $4 \times 4$ , as the whole plate was called. The glass was immersed in water and

commercial nitric acid to remove all dirt, scrubbed well, and flowed with a solution of albumen, made from the white of an egg to 16 ounces of water. This was to prevent the slipping of the collodion film in later manipulation. The collodion was made by dissolving gun cotton in equal parts of sulphuric ether and pure alcohol, to which was added iodides and bromides of ammonium, cadmium, potassium and other salts, at the will or knowledge of the photographer. The silver bath was composed of nitrate of silver crystals dissolved in water, and testing 40 by hydrometer. This bath was set in the sun to throw down any impurities, after standing several days, filtered and made slightly acid, it was then ready for use. The plates were flowed with collodion, immersed for five minutes in the silver bath, which changed the iodides and bromides before mentioned into iodides and bromides of silver. The plate was then exposed in the camera and immediately developed with a solution of protosulphate of iron, fixed in hypo, washed, dried and varnished with a varnish made from white shellac and alcohol. The tin-type, which was very popular, was made in the same way, only the black ferrotype plate used instead of the glass, and less time was given in the exposure. The normal exposure for a fully timed negative under a good light was from 15 to 20 seconds. The prints were made on albumen paper, mostly coated in Germany, the sheets were floated on a silver bath, 60 degrees to the ounce, for two or three minutes, hung up to dry, later fumed with liquid ammonia, when it was ready for use. The proper quantity for the day's work had to be carefully estimated, as the paper turned yellow if kept over until next day. The printing, as you know, was a slow process. Two, three, or four prints from each negative was considered good work—some days none. The prints were washed, toned with chloride of gold, fixed in hypo, washed, mounted, burnished with a hot steel plate or roller, the center raised with a cameo press, after which the photographs were ready to deliver to the customer. Enlargements were made by means of a solar instrument, which consisted of a mirror 18 inches by 3 feet, fastened outside a window, which caught the rays of the sun passing through a condenser, through the negative and projected onto a sheet of albumen paper in the dark-room. The mirror required constant adjustment to keep it at the right angle to the sun. If the clouds covered the sun, the enlargement was all off, as the time required in bright sunlight to make a print was from three to four hours.

This briefly outlines the process of photography as I first knew it. I leave you to draw your own contrasts with the conditions as they are today when the plates and paper are made in immense factories under the supervision of the best of chemists and by expert workmen. A plate and paper is at hand to meet every

requirement of the most exacting, doing away with the tedious and uncertain conditions which existed in bygone days.

Sharpness and clearness of outline were insisted upon in the portraits; every detail in dress, background and hideous furniture had to be shown. I wonder what the photographers of those days would have said could they have viewed the photographs displayed on our convention walls today?

Photography has made wonderful strides, apart from portraiture, it enters into every department of the world's work and pleasures. By it, the heavens have been photographed, measured, catalogued and indexed. It was used from the aeroplane during the war, the whole area being photographed, pieced together and presented as a topographical map, invaluable to the contending armies. In peace time, the same use is being made to show the value and extent of our natural resources, the tracts of timber and pulp wood, the limits of forest lakes and streams are being photographed for use in the various departments of the Province. To photography must be ascribed the wonderful increase in magazines of all kinds. In many of them the half-tone reproductions are of greater interest than the story; this carries through the advertising pages as well. Every advertisement today has to have its illustration, whether the product is the most delicate piece of jewelry, a locomotive, or bacon for the breakfast table.

It is far beyond the scope of this talk to endeavor to enumerate countless thousands of ways in which photography is serving the commercial, industrial and scientific world, but it is safe to say that all of these are today much indebted to it.

The perfection to which the motion picture has been brought is, I think, the greatest achievement in modern times, photographically. The entertainment of millions daily in all parts of the world by the wonderful productions, produced at a disregard to cost, is after all only one of its uses as an educational factor and recorder of events. It has done much, and the future development along these lines is beyond conjecture. The movie has had its effect on portrait photography. The marvelous screen portraits are the despair of the average photographer in the average studio. Softness and perspective is to be found in many of the better class films. On the other hand, the influence of the movie on portraiture has not been altogether for good. To me the introduction of horrible examples of spot light, without any regard to balance or artistic quality, is entirely wrong. In the hand of an expert, and used with judgment some very satisfactory results are obtained in the movie; these effects may be more or less momentary and pass from view, but where a strong light is plastered on the side of an otherwise well lighted head, to be viewed day after day, I think it bad and should be



strongly condemned. I think the day is not far distant when the public will demand, and the photographer will supply, a series of pictures much the same as the movie of today. The time is at hand when the customer will no longer be satisfied with one single phase of the child's expression, no matter how beautiful the portrait. We will have to furnish all the expressions, from grave to gay, and back again, so that in coming years, instead of viewing the "still," with its never changing pout, or even the frozen grin which, after all, represents only one small portion of the smile, which is a live thing, and has more variety than the notes of an instrument, we shall have to show them all in harmony. At present we are striking only single notes. Photography was never on a higher plane than it is today, or capable of greater expansion. Those of us who have chosen it for our life-work need have no fear of it becoming obsolete. New fields are opening daily and methods and opportunities undreamed of are ours.

Let me, in closing, utter a word or two of warning. Since prohibition came into effect, there are so many ways in which the business and professional man can go wrong. In former days, there was a saying "If drinking interferes with business, quit business," and we know men of our acquaintance who tried it and ended dismal failures. While the danger of a man neglecting business for the saloon is largely a thing of the past, there are today so many allurements which present themselves, perfectly harmless apparently, but very seductive. Sir Joseph Flavelle and Sir George Foster have both, within the past week, sounded the dangers of golf, signifying that the time spent on the links should, in many cases, have been devoted to business. The motor car is often the boss of many an otherwise sane business man. It has to be driven to some distant point at a high rate of speed, for no object whatever but to turn around and scorch back again. The Service Clubs which are multiplying daily, holding weekly luncheons in the middle of the day, taking up an hour and a half to two hours at their session, the frequent calls to motor to some other town, more or less remote, to attend a meeting of a Sister Club, which has as its guest for the day a District Governor or some otherwise more or less distinguished visitor, which visit completely ruins the day from a business standpoint.

Now do not misunderstand me, I am not for one moment condemning golf, motoring or the Social Service Club—they all have their place and each gives a wonderful opportunity for enjoyment. What I wish to stress is that all of these, if carried to excess, are liable to interfere with the business by which we earn our daily bread.

See to it, that while you are busily engaged in eating a fifty-cent lunch for which you pay a dollar, while assisting in putting, on the

weekly stunt; while you are shouting yourself hoarse along with your fellow members, in that classic, "Old Macdougall had a fame," that a frantic mother is not sitting in your waiting room trying to soothe a "little prairie flower who is growing wilder every hour," and on your return, the refrain comes "nobody cares to photograph me, for I am as wild as wild can be." In golf, the motor excursion or the activities of the Social Service Clubs are taken at the expense of neglecting your customers, the pleasure is being bought too dear, and sooner or later spells disaster.

My observation is that when a man fails to make good in his own business, he receives slight consideration from the organizations to which he may have given too largely of his time or his money. Whether these organizations be church, Masonary, Rotary, Kiwanis, Lions, Optimists or by whatever name they are called.

Give to the full of your time and money to any of these which appeals to you personally, but see to it that the time is not such as should be devoted to your business, and that the money is not borrowed from the bank or raised on mortgage.

## AMONG THE SOCIETIES

### To New England Photographers

The Executive Board of the New England Photographers Association held a meeting recently at the New Ocean House, Swampscott, Mass. Plans for the coming convention to be held September 15 to 19 are well under way. That this convention will be one of the best, from an instructive and social standpoint, there is no doubt.

Some of the best talent in the country has been engaged for the lectures and demonstrations. The names of the demonstrators will be given out at a later date.

The Ocean House is ideal for a convention of this kind, due to its appointment, its location, and the large grounds which surround it. The manufacturers and dealers, also demonstrations and lectures, will all be under one roof this year. It is desired by the Executive Board to have a large display or exhibit, showing the work of the members of this Association. During the past few years the exhibits from New England have been very small, and we are



desirous this year of enlarging and making the exhibit what it should be. Every photographer in New England owes it to his clientele and to himself to attend this convention. This association is composed of photographers of New England, and if they have the interest of the profession at heart, they will coöperate with its officers in making this convention the success it should be.

IRA F. LINDSEY, *Secretary*,  
972 Elm St., Manchester, N. H.

✱

### California-Pacific Northwestern Convention

California-Pacific Northwestern Convention at Portland, Oregon, August 25th to 28th.

The entire program of the Portland Convention is now ready for distribution, and it is a program that will warrant a large attendance, as it contains much of vital

interest to the commercial and portrait photographers all over the Pacific Coast.

In addition to the speakers already announced, there will be Kathleen Dougan, a home portraitist of Berkeley, California, who will demonstrate her unusual methods in obtaining child pictures. These pictures have attracted attention wherever shown.

Paul De Gaston, one of the most prominent San Francisco portraitists, is to give a demonstration and all who know Paul know that it will be well worth hearing.

John Vanderpant, of New Westminster, B. C., Canada, will repeat his talk given at the National Convention on Pictorial Photography.

M. P. Kirkpatrick, of Seattle, Washington, will feature portraits and grouping in his demonstration.

The entertainment is well planned and will give pleasure to all those attending.

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## He Gets Them to Talk

FRANK FARRINGTON

Not long ago I scraped an acquaintance on a train with a man whom I found to be a successful photographer. I led him into talking about his methods of handling patrons and finally I asked him to what he attributed his success.

"Whatever success I've made of it," he said, "is due, I think, to the way I have succeeded in getting people to talk when they came in to do business with me. I always thought that was pretty important in selling anything, but it seems to me it is more important in a photographic studio than in other lines. You know, when you do all the talking, your visitor may listen and even appear to be interested, and yet you don't seem to get anywhere, and pretty soon, he just walks out without coming to any decision about a sitting. But when a patron begins to talk and you get into a friendly conversation and get him to asking questions, then you find out where you stand, what is on that man's mind, what he wants

or thinks he wants, and if there are objections, you can overcome them. Doggone a man or a woman anyway who comes in and just stands and looks around and does nothing but listen! They just let you rave on and you don't know whether you are following the right line or not."

"I suppose," I suggested, "if you don't get any response, it is safe to assume that you are following the wrong line."

"That's true in the sense that you ought to be able to find a line of attack that will bring some response. But there are some people it just seems you can't interest. That, perhaps, is where I have scored. I have been able to get back of their reserve. If I have time enough, I can get anyone interested in talking. With most people it is just a case of finding out what is in their mind. When you hit the thing they are thinking about and came in to learn about, they throw aside the camouflage and discuss it with you.

# WATCH THE BIRDIE!

## AND HEAR HIS SONG

At both the National and the New York State Conventions, Mr. Walter Scott Shinn, the well-known New York photographer of children, made a hit when he told of his success in the studio by the aid of a cage of imitation birds.



Mr. Shinn's bird cage is an elaborate one and cost probably \$800. We've something not so expensive, but it accomplishes the same purpose.

We have an animated bird, in a substantial wire cage, 5 x 7 x 9½, fitted with a spring or clock-work motor that will cause the bird to move to and fro and sing for about 35 to 40 seconds. What better way to obtain a charming expression, not only with the kiddies, but the grown-ups as well.

You can secure this bird and cage, together with a year's subscription to the BULLETIN OF PHOTOGRAPHY, on payment of \$3.50. If you desire the bird and cage only, send us \$2.25.

*The coupon below is attached for your convenience—  
use it today.*

FRANK V. CHAMBERS, 636 South Franklin Square, PHILADELPHIA

----- TEAR OFF HERE -----  
BULLETIN OF PHOTOGRAPHY

636 South Franklin Square, Philadelphia

Gentlemen:—Inclosed please find my check for \$3.50, for which send the BULLETIN OF PHOTOGRAPHY for one year and include the bird cage (mailed post free.)

Name..... Street.....

City..... State.....

Send me the Bird and Cage only. My check for \$2.25 is inclosed.

Name..... Street.....

City..... State.....

"People sometimes come in, you know, wanting to find out about certain kinds of work and yet they're afraid to come right out and show their interest because they are afraid you will try to make them sit for a picture. They don't want to be urged and have to say 'no'. Well, not many photographers are going to try to urge anyone to have work done. We aren't enough that way, as a rule. But people don't know it. They will say that a friend wanted them to ask about so and so, or they will pretend an idle curiosity. I humor them and let them think they fool me, but I get them to talking.

"The unsuccessful photographer-salesman, and salesmanship is a pretty important part of the studio business, is very likely to be a man who does most of the talking himself. He thinks he isn't there to listen but to make sales, and his idea of salesmanship may be that it has its beginning and its ending in talk by the salesman. If salesmanship were a hundred per cent talk, a phonograph would be the greatest salesman in the world. No sir, salesmanship in the studio ought to be at least fifty per cent listening."

I smiled at the allusion and responded, "I have heard it said that many of the best actors have acquired reputation fully as much through their ability to get their parts over by their attitude when listening to others as when speaking."

"I believe you," said my companion of the moment. "But don't get me wrong on this. I know a man can't make sales, can't induce people to sit for pictures, or even to order

from proofs unless he talks. What I am getting at is that unless your patron talks, you cannot direct your own talk into the right channel. And when he does talk, you know how to present your proposition. You find out what he thinks. One-sided talk by either of the parties to a transaction doesn't bring the transaction to a head, so it is necessary for the conversation to be something more than a monologue."

I had to leave my traveling acquaintance then, but I did not leave without thanking him for what he had taught me about the importance of getting the other fellow to talk. In fact, that was the way I had profited in meeting him, though I don't think that thought occurred to him.

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## The Value of an Idea

The big thing in the building of any business is an idea. Back of every real business, in photography or in merchandising, is an idea.

That idea may be a plan for a certain unusual service, for a certain exceptional finished product, for a certain method of advertising or displaying or selling. Photographers have succeeded through specializing—some along one line, some along another.

The man who thought of putting a rubber tip on a lead pencil left a fortune of a quarter of a million dollars because of that idea.

Two hundred thousand dollars in royalties have gone to the man who evolved the idea for a successful automatic ink well.

George M. Pullman became a rich man because of his idea that such a thing as a sleeping car was practical. Innumerable similar instances can be enumerated to show how an idea made a man rich or celebrated or both.

The question is, what idea can you evolve that will help you to make your business more successful? If you have no original idea, it may be just because you have

**BURNET'S ESSAYS ON ART**

The standard Art Book of the world. A reprint—better than the original edition.  
\$2.00; Postage, 15 cents.

FRANK V. CHAMBERS, 636 Franklin Square, Philadelphia

**P. H. KANTRO - Portage, Wis.**

**H**IGHEST prices paid for your old negative glass and portrait film. Write for prices and instructions before shipping.



plodded along without thinking enough about your business.

If you have no valuable original idea, you may adopt the idea of someone else and make it your own in effect. The ability to adopt the good ideas of others and carry them out, is just as useful as the ability to devise ideas of your own.

The photographer who decided that he could and would do amateur work better than anyone else around him had an idea. The idea proved valuable because it resulted in a widespread reputation that brought him business from all over the country. People who liked his service, sent back to him after leaving his town. They told friends wherever they went. His business along that line increased without much advertising. He got the idea of good work and first-class service and it made good for him.

An idea, and the judgment to decide whether it is sound, and the determination to carry it out—that will mean bigger business every time.

## Our Legal Department

### "If you don't want to take the goods you don't have to"

I had occasion recently to advise a retail merchant who presented a question familiar to lawyers who are posted on commercial law, but not so well understood by business men. He had been betrayed by an over enthusiastic but probably honest and well meaning salesman into signing one order for about six times as much goods as he could handle, upon the salesman's amicable agreement that he, the buyer, needn't be bound by it if he didn't want to.

The buyer subsequently decided he didn't want to be bound by it, but the seller, the salesman's employer, refused to agree.

The facts were so typical of what goes on every-day in all lines of business that I shall relate them in detail. In the particular line of merchandise involved here, the

**TAYLOR HOBSON  
COOKE LENSES**

*Are Available*



*If not available  
at your dealer's,  
write direct to*

**SWEET, WALLACH & COMPANY**

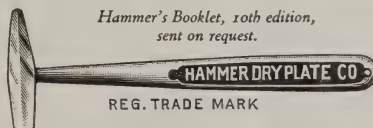
(Eastman Kodak Company)

*Sole Distributors for the United States*

133 N. Wabash Avenue - CHICAGO

## HAMMER PLATES

are coated on clear, transparent glass. They excel in speed, latitude of exposure, brilliancy and fulness of detail with wide range of color-values.



*Hammer's Booklet, 10th edition,  
sent on request.*

**Hammer Dry Plate Company**

Ohio Avenue and Miami Street  
ST. LOUIS, MO.

New York Depot, 159 W. 22d Street  
NEW YORK CITY

retailer was a ten-case buyer. Ten cases tied up a sum of money he could put up without difficulty, and he could turn ten cases over in about two months.

The salesman for these goods persuaded his customer, last April, to sign an order for fifty cases. The talking point was the strong probability of higher prices and some consequent velvet. The retailer steadfastly refused to sign, however, until the salesman told him that "this is really only a matter of form. Our house never forces goods on people. If after you have taken some of these goods you should make your mind up that you didn't want to take the rest, it'll be all right. We'll just call the deal off. My people value your trade too much to push the goods on you if you can't use them."

This siren song, sung in pretty much the same key as this, has lured many a buyer on the rocks. It quickly persuaded the retailer referred to and he signed an order for fifty cases of a very expensive commodity, which would last him far longer than he ought to stock up for, and cost more than he ought to tie up in such a product.

The last paragraph of the order blank which my friend signed, was this:

This agreement covers the entire transaction and both parties agree that there are no verbal understandings between them which in any way change and modify the contents hereof.

My friend, you see, was induced to over buy on the strength of a "verbal understanding," which he subsequently certified in the written agreement had not been made to him! Isn't it astonishing that hard-headed business men will do such things?

Well, the buyer took ten cases and then money being a bit tight, and the market showing no sign of advancing, but rather signs of declining, he took advantage of the "verbal understanding" with the salesman and wrote the house that "in accordance with the arrangement made with your Mr. ———— when the order for ———— was signed, I hereby cancel the order as to all

above ten cases, which you have already shipped to me."

The house wrote back that it recognized no verbal understanding with salesmen, and that in order to safeguard itself against such things, it had inserted the last paragraph in the contract form. The letter called the buyer's attention to that. It regretted if he should be caused any inconvenience, but must insist that the order was non-cancelable.

At this juncture the buyer came to me in considerable of a flurry. I was unfortunately not able to comfort him at all. It is elementary that even though a man is induced to sign a contract by a positive verbal promise, that promise is not enforceable if enforcing it would have the effect of destroying the written contract. You see, the very purpose of writing the thing down is to make it definite and positive. If it can be altered, or modified, or destroyed completely, by a vague or nebulous verbal understanding not appearing in the written agreement, we would soon have chaos. Therefore the law says that such a "verbal understanding," or "inducement," or whatever you call it, as is discussed above, is worthless. If it is to amount to anything it must be incorporated in the written contract.

Of course in the case submitted to me the verbal understanding was worthless for another reason, viz.: the salesman had no authority to destroy his employer's order by any verbal understanding like that.

I know a particularly keen and sagacious business man who does all his own buying, and who has over his desk a conspicuous placard reading as follows:

To Salesmen:

Don't tell me anything or promise anything you aren't willing to write into the contract.

Don't take *anything* for granted. Make him write it in. Then you have something.

(Copyright by Elton J. Buckley)

\*

May—The photographers never do me justice.  
Ray—You want mercy, not justice, dear.

# WOLLENSAK LENSES

## for Every Professional Purpose

*What can you say regarding the improvement in your work since adopting Wollensak equipment?*

We know a photographer's success or progress depends principally on his own ability and initiative. We know, too, that a good lens can contribute much to the quality of his negatives. Users of Wollensak lenses also know this, as is evidenced by the answers they give to the above questions:

"I strive each day to improve my work and consider your lenses a most efficient tool in achieving this end."—WM. SHEWELL ELLIS, Philadelphia.

"In portraiture, we think Wollensak lenses have completely changed photography."—GEO. HARRIS, Washington, D. C.

"I have had good results from other lenses but had to work twice as hard to get them."—H. H. MORRIS, Galveston.

"The general pleasing effect produced by Wollensak lenses has aided us in making satisfactory portraits."—D. D. SPELLMAN, Detroit.

"So much improvement that I have discarded all others except a wide angle. Since buying Wollensak equipment, we have grown from a post card studio to the very best class of trade."—O. L. MARKHAM, Portland, Ore.

"If I have improved, it surely has been due to Wollensak lenses to a considerable degree!"—H. G. STOKES, Cleveland.



These replies are typical and the "moral," if we might call it that, is obvious: - "Even the finest portraits can be improved, and there is some Wollensak lens that will help you attain this improvement."

Tell us your present equipment, and let us offer recommendations. Or, ask your dealer's opinion.

## WOLLENSAK OPTICAL CO.

### Rochester — New York

*Makers of Distinctive Lenses that make Distinctive Pictures*



[ This is one of a series of ads, giving the user's viewpoint instead of our own. Watch for the rest of this series. ]

Please mention "Bulletin of Photography" when Corresponding with Advertisers



**GRAF SUPER LENSES**

**The Graf Variable Anastigmat—"The Inevitable Lens"**

**THOSE WHO USE IT:**

Nickolas Muray  
Eugene Hutchinson  
Edward Weston  
Dr. Arnold Genthe  
Clarence H. White

John Wallace Gillies  
R. W. Trowbridge  
Paul Outerbridge, Jr.  
Francis Bruguiere  
Francis H. White

Karl Brown  
Famous Players-Lasky  
Charles H. Partington  
Bert L. Glennon  
William Shewell Ellis

Harris & Ewing  
O. C. Reiter  
George H. High  
N. Y. Institute of Photography

Chicago Office, 410 South Michigan Boulevard

New York Office, 80 West 40th Street

The Graf Optical Co., South Bend, Ind.

**GRAF SUPER LENSES**

Single-Column Advertising

This is a day of big advertisements, but because you cannot afford to use big space, don't neglect to advertise. If your advertisement is small, you have the more opportunity to make it perfect in wording and arrangement. You ought to work far enough ahead on your advertising copy so you will never have to use a hastily prepared ad.

Perhaps the most difficult thing for the single-column advertiser to do is to display his ad so it will be conspicuous. How shall he set his little space off from adjoining advertisements and avoid being overshadowed?

First, consider the border. S. Roland Hall says that a border may be used as a *fence* to separate the advertisement from the matter around it; as a *frame* to hold it together and give it unity; as an *ornament* to beautify it. It may be admitted that in using single-column space we have no room to spare for mere beautifying. We must

make the best possible use of it all. It is best that we regard the border as a frame or setting for the advertisement, as a means of segregating it from surrounding matter.

As to the character of the border to be used, something must depend upon what occupies adjoining space. Try to arrange for space that will regularly be next to adjoining matter that is about the same in appearance issue after issue. Then when you have once adopted a style that is noticeably different from that of the ad just over the line in the next column, you will be different all the time.

Well, business may slow down at times, but you never saw it stop, and you would be surprised, if the figures were available, to know how little difference the slow down makes in the aggregate volume of trade in your town.

Even in a town where a good many people are deprived of part of their incomes, there are still plenty of other people whose

CONVENTION DATES FOR 1924			
Association	Location	Date	Secretary
Missouri Valley . . .	. . . . .	Postponed until 1925	Clarence W. Gale, Beatrice, Neb.
California . . . . .	Portland, Ore. . . . .	August 25, 26, 27, 28 .	{ I. M. Reed, 703 Market St., San Francisco, Cal.
Pacific Northwest . . .			{ C. F. Richardson, Milwaukie, Ore.
New England . . . . .	Swampscott, Mass. . . .	Sept. 16, 17, 18, 19 . .	Ira Frank Lindsay, Manchester, N. H.
North Central . . . . .	St. Paul, Minn. . . . .	. . . . .	Jos. Fritsch, Faribault, Minn.
Ohio-Mich.-Ind. . . . .	. . . . .	Postponed until 1925	Merl W. Smith, Hartford City, Ind.
Southwestern . . . . .	Oklahoma City, Okla. .	October 13 to 16 . . .	J. S. Edwards, Amarillo, Texas
Wisconsin . . . . .	Milwaukee, Wis. . . . .	. . . . .	J. A. Glander, Manitowoc, Wis.

Please mention "Bulletin of Photography" when Corresponding with Advertisers



*BETTER THAN  
DAYLIGHT*

To the photographer who is just "starting out," and to studios planning to expand—in fact, to any photographer who has a question to ask about lighting—Cooper Hewitt offers thorough cooperation and assistance. Members of our staff, familiar with every development in the studio lighting field, will be glad to share their experience with you upon request.

*Nothing pleases like  
"baby's best smile" —*

EVERY snap of the camera a salable negative! Think what that means, especially in photographing children. That's the result—swift, sure and certain—in the studio that uses Cooper Hewitt light.

Some photographers achieve success by their exquisite portraits of women, others by their masterful likenesses of men. Yet, for every success of that kind, there are literally hundreds of photographers whose prestige rests on the regularity with which they catch the "baby's best smile."

That's what counts with baby's mother—and no mother ever had as many good pictures of baby as she desired. Cooper Hewitt equipped studios can cater both to baby and to mother, for catching the right expression is simplicity itself with this cool, clear, actinic light.

Posing, waiting, trying—"look at the birdie"—all used to be part of the seemingly endless job. Under Cooper Hewitt, the pose is caught and the exposure completed before anyone thinks of the "bird."

There is a right Cooper Hewitt equipment for *your* studio, large or small. It is the backbone of the whole range of effects in portrait and group photography, a subject upon which the progressive photographer is always up to date.

Send for the booklet, or call the Cooper Hewitt man. A service as reliable as the product itself stands behind every lamp that we sell.

**COOPER HEWITT ELECTRIC CO., Hoboken, N. J.**

Boston	Charlotte	Chicago	Cincinnati	Cleveland	Detroit
Los Angeles	Philadelphia	Pittsburgh	St. Louis	Syracuse	

*Please mention "Bulletin of Photography" when Corresponding with Advertisers*

# BURNET'S ESSAYS ON ART

By JOHN BURNET, F. R. S.

The standard work for beginners and  
advanced workers the world over.  
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incomes have not been affected. Check over a list of your patrons, or your mailing list as far as you are acquainted with the individuals, and note how many of them are suffering a reduction in income.

Those whose incomes are less are wage-earners where there is a partial or complete shut-down, some farmers, and some merchants. Salaries are still going up, and there are plenty of salaried people to make up a very satisfactory mailing list of excellent prospects.

There is business to be had in your town, a good deal more of it than you realize, more than you are getting. The lack of interest in having photographs made is not so much on the part of people with less money as on the part of those whose purse-strings have tightened in sympathy with what they have conceived to be a general condition.

The slow down in buying which has become recently an accepted condition in some parts of the country, is due more to a psychological than to a financial situation.

People still want photographs but it has become more difficult to get them to buy. What of the photographer, then, who lessens his business getting efforts just when they are most needed? Does he think the way to secure business when it is harder to get, is to make less effort to get it?

Aren't the people of your town continuing to spend money for amusements, for motor-ing, for new cars, for the usual fripperies and temporal things? Aren't they living on about the same plane as to food and clothes?

Consider this. When money is being spent freely, your chief concern may be with such competition as is afforded by other studios. When people are ready and willing to spend money for photographs, the question is whether they will spend it with you or with some other photographer. But when people are not so inclined to spend money in that way, the question arises as to other competition—all those competitors who, along with you, are competing for the money people may be induced to spend for



what we may be excused for calling the non-essentials of life.

You are in competition with the jeweler, the druggist, the confectioner, the drygoods man, the garage manager, the bookseller, and others. The question is not what photographer will get the people's money, but whether the photographer or somebody else will get it.

It requires good advertising to get your share of the business when there is a good volume of it moving. It will require better advertising and more of it to bring you your share when business slows down.

Give less thought now to your competitors in photography and more to your competitors in other lines. If other studios reduce their advertising, let them. Increase yours and take advantage of the fact that the other fellow has weakened. If people are inclined to use all their spare cash for mere pleasure making, try to show them the pleasure and advantages of having desirable pictures made. People are spending money all the time. Work hard to get them to spend some of it with you.

✱

### Your Location Tomorrow

It may be worth your while to consider what changing conditions in regard to traffic may mean for your business tomorrow—next year.

The first thought regarding automobile traffic as it relates to your studio patronage is that with its aid more people can come to you, can come from greater distances, can come more easily. Such are the advantages and we think of those first. But aren't there some detrimental features that require consideration?

Traffic in our city streets is increasing tremendously. The rapidity of increase is indicated in the fact that about a fifth of the automobiles registered in the country were manufactured and sold last year. Five years more will probably see not less than twenty million motor vehicles in use in the United States. In your city there may easily be a

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doubling of the motor traffic. Does that mean anything in connection with your location?

It may mean that there can be no parking for long enough to have a picture taken, no parking within, perhaps, a good many blocks of your entrance. This might so operate as to help a competitor in what today seems a less desirable location, but in what tomorrow may be vastly more convenient than your own location for those who will come by motor—and of such are the most profitable patrons.

It may mean that while it is easy to cross Main Street to your studio today, tomorrow may see traffic so increased that to reach your location on foot from the nearest interurban station, from the side of the street on which is the greater population and the most retail shops, will be difficult, or at least inconvenient for some people.

It may mean that the country people who have been valued patrons of your studio and who have come the more because of their ability to drive to your door and leave the car there, will desert you for a more conveniently located photographer, because congestion of traffic makes it too hard to get to your place and gives no opportunity to leave the car near the entrance.

It will probably mean a decentralizing of business to some extent as a reversal of recent tendencies toward the opposite.

If you are a young photographer, with your business success still to achieve, it is worth your while to consider local conditions. In the small town there may not come within your day any change of importance, though some small communities with a prosperous surrounding country thickly peopled find their business sections almost impassable at times just because of the smallness of the space into which are gathered all the retail sources of supply for so large a radius.

It may look as if the great increase in the number of people passing your place of business should help the business. Perhaps it does; perhaps it does not. The erection

of a great office building may bring 500 or 1,000 people to the vicinity of your studio daily, but it may not help business, because those people come and go in a great group, all at about the same time with the outpouring from other nearby buildings, so filling the street that no one, even if not in a hurry, would have an opportunity to loiter in front of your sample display.

Traffic on the sidewalk may increase to give no spare space for people to pause and look in the windows. In some towns wide sidewalks are being narrowed to widen the automobile roadway. This will reduce the space available for window gazers. In some towns the studio on the side of the street where there has been the least pedestrian travel has been able to bring across enough people for prosperity. Increased traffic tomorrow may prevent people from crossing if they can find what they want on their own side.

No one can foresee future conditions in your town as well as the business men who live there. We cannot pretend to tell you what is going to happen with you, or what to do when it does happen, but we can advise you to look ahead and consider whether there is not going to be a change that it might be worth your while to prepare for in advance.

✱

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But we believe that these very important working parts of a camera are very often neglected. Rising and falling fronts are not so necessary in the portrait camera, but the swing-back is necessary and could be used with good results much more often than it is.

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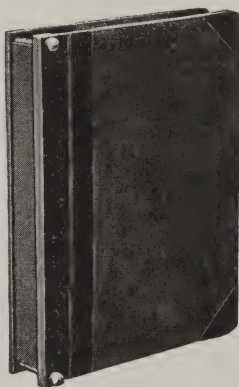


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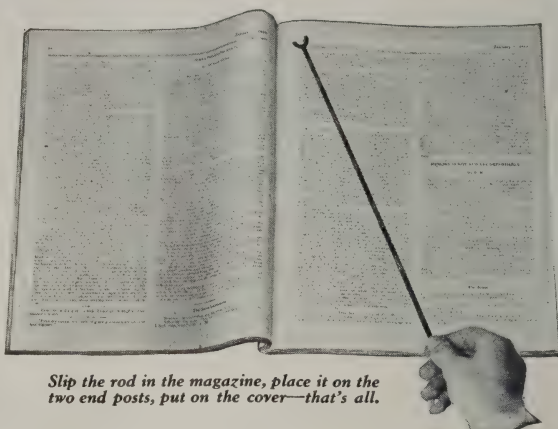


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to trim the print to a square or rectangle without some of the lines being far from parallel with the margins of the print.

This is a point that cannot be lightly passed over in the belief that it will never be noticed. The customer may know little of art and less of photography, but, as a rule, he or she knows that a three-foot doorway is the same size at top and bottom and should look so in a picture.

In making a full length portrait in a home the camera used is, as a rule, equipped with a rising and falling front. And this equipment can be made to play a very important part in such work.

You know the effect of tilting the camera up and down where there are parallel lines in the background, and where there is distortion in the background there is also distortion of the lines of the figure.

In making a full length portrait the lens must be fairly high to get the proper aspect of the face. And when the lens is as high as the chest or shoulders, where it sees the subject from a natural point of view, the image will not be in position on the ground glass. So the camera must be tilted or the front lowered or both.

Drop the front as much as possible first. Then tilt the camera just enough to get the image on the ground glass in its proper position. If the front board is not dropped, the tilting of the camera will be greater and when the back is swung to a vertical position the lens will have to be stopped down to a smaller aperture, to get

the whole figure in focus, than would be necessary if the front is lowered as far as possible.

Naturally, the short focused lens is responsible for the greater part of the distortion that is found in portraits, because it makes it necessary to work at close quarters; and working at close quarters with the lens at the proper height makes it necessary to tilt the camera.

Use a long focus lens in every case where there is sufficient room, own several lenses of different focal lengths if you can afford them, and you will do away with objectionable distortion.

But if you must use a short focus lens, make use of the falling front board when there is one on your camera. Then use the swing-back, and if it is necessary to use a smaller lens aperture than you like to use—if exposures seem a bit too long, see if you can't help matters by using a greater volume of light.

There is no reason why you should not use plenty of light if it is available. Fast lenses are useful, but there is no reason in screening down a fast light just because you are using a fast lens. Screens are useful in diffusing light, but they are not performing their proper function when they merely obstruct light. If screens do obstruct the light, use the kind of screens that won't. Possibly a trip to the laundry will do your screens good. At any rate, use that swing-back whenever necessary, even if it does mean stopping down your lens and increasing exposures.—*Photo Digest.*

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## Maggie Tamson at the Photographer's

We hope our good friends of the Scottish Photographic Federation will not mind our reprinting from their June "Secretary's Letter" the following choice bit of humor written by Robert M'Morrine:

Auld Maggie Tamson on returning from a trip to Glesca, rushed in to tell Jeanie next door about having her photograph taken.

"Losh me, Jeanie, ye mun niver gaun tae any o' they photographing bodies, it's fair awfu'. D'ye ken this, ah hadna any peace while I wus in the place. I had tae sit the best pairt o' an hoor, stiff as stairch, afore he wus pleased wi' me, couldna blink, couldna cough, sneeze, or dae anything else that a sensible body wad want tae dae, an' tae croon a', I mun hae gotten a flea in yin o' they electric caurs, and the wee deivel micht hae kenned hoo things wur, for I declare tae goodness, he fair pit me demented, an' still I daurna moove. Aye, Jean, I felt an awfu' fule. I kenned ma bunnet wusna on strecht, an' I tried tae pit it richt efter he had posed me, as he ca'ed it. That didna suit him, so the posin had tae be dune again. I wanted ma veil on, juist tae let fowk ken I wus genteel when I went tae the toon: of course it disna maitter wha' sees ye here ye ken.

"I declare tae goodness Jean, he dumpit me about as if I wus nocht but a lump o' putty. He gruppit ma neck wi' pincers—I couldna move: he crossed ma hauns, an' daured me tae lift them: he clampit doon ma feet tae the flair; he tied me up in a hunner different ways, an' then tae feenish a', his elbow knockit ma bunnet ower ma left ee. Afore I could move he pit it straucht again, so he said, but I kent fine it wusna. The way I kent wus this, afore I went in I pit it roon a wee bit juist tae get the purple flo'ers and the spangles an' the osprey a' intae the picter, an' when ye hae it on straucht, ya canna see the hauf o' them. And then, when he had punched me and pinched me, and coupit ma heid about a' ways, he said, 'Ah, now, juist like that for twa meenites.' Jean, it seemed an hoor, and then juist as he wus takin' the lid off the box, tae tak' the picter, yin o' ma stay ribs broke, and whit wi' that pricken me, and that bit flea, it completely upset the pose, and we had tae dae it a' ower again. And tae think that it wus a' for that. D'ye think ony dacint Christian wumman wad be like that picter says I am. Naw, naw, Jean, tak' ma advice, an' niver pay guid siller awa' tae sit for hauf a day uncomfortable, when a' ye get fur't is an insult tae yer parents, in the shape o' this paper abomination."—*The British Journal of Photography*.

✱

"Eliza," said a friend of the family to the old colored washerwoman, "have you seen Miss Edith's fiance?"

Eliza pondered for a moment, then bent over the laundry tubs once more. "No, ma'am," she said, "it ain't been in the wash yet."

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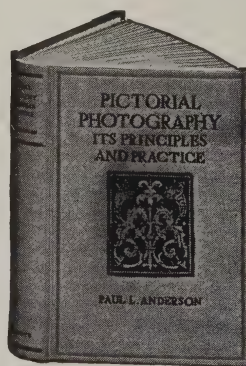
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VOL. XXXV, No. 889

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## Editorial Notes

Times have changed with a vengeance since a successful and distinguished European painter termed photography "an evil thing." The writer of this paragraph knew the painter personally. His name and work were prominent at the time, but he is forgotten by all save a few annalists. We are moved to this reference by the circumstance that the present tendency is for the painter and his fellow artists to approbate rather than to deprecate. Occasionally we have them lecturing to photographers. But that practice is falling into desuetude. Photography today needs no apology, and no defense. It is developing itself so rapidly and so vastly that the mind is staggered at

its ramifications and progress. And the haughty and supercilious disciples of Apelles may well pause when they read, as we have done recently in a New York newspaper, that Dexter White, of the White Studios, has bought an eleven story apartment on East Seventy-fourth Street for \$1,000,000. That's one of the best ads for photography that we have read for a long time.

\*

Fifty dollars a day for a license to do transient commercial photographic work in the streets of a city is a large sum to pay. Yet that is what some city authorities demand of some camera workers who invade strange places and start operations. We read that two commercial photographers startled a little town in the state of Washington by "taking flashlight pictures of every house." They were stopped by police for operating without a license.

\*

The question of Salesmanship crops up in our European contemporary, *The Photographic Dealer*, and some interesting suggestions are made. At one time well within our recollection the average British tradesman adopted a "take it or leave it" policy, but now we perceive that a more aggressive attitude prevails. We note with peculiar

interest that some of the manufacturers are even going the length of taking whole page advertising space in the daily newspapers. This is as it should be. There is only one remedy for the complaint of bad times in photography which so frequently is complained of by our cousins, and that is advertising. Hitherto they have seemed afraid to spend money on printers' ink, but now the sign of the times is being altered. The photographic demand is virtually illimitable, a fact first discovered in America, and now dawning on the slower Anglo-Saxon mind. Let us have no more wails about slackness of trade in photography and photographics. There is no occasion for them. And we deprecate the moans about "foreign" competition. There is room for all and quality of product and service will win out in the long run. "The race is to the fleet and the fittest survives."

✱

Our French confrères take legitimate pride in the fact that Daguerre was born in their country, and by the journals published there, we have noted for many years that the subject is of perennial interest. In a recent issue of the *Bulletin de la Société Française* there is a long and interesting memoir on Daguerre's association with the diorama, a feature of the entertainment world of Paris in the early part of last century. That one of the founders of photography was a master showman, exhibiting great circular painted views to represent historic scenes and places in a specially erected building of which views are shown, is a fact that should prove of interest to the photographic workers of today, to whom the personalities of the fathers of the "black art" are of romantic importance.

✱

"From a flower to a huge factory" is the photographic work capable of being undertaken by Charles T. Perdrix, of Auburn, N. Y., who has an establishment there for commercial photography. We read with interest the announcement of his instal-

lation, which is terse and businesslike. "Believes in strict adherence to the ethics of his profession" is the slogan of E. Ellis Pollock, of Santa Rosa, California, who is opening up a new studio in that city. In wading through the considerable quantity of quasi-advertising literature that is now finding its way into the columns of the newspapers, it is a pleasure to us to light on lines that smack of literary alertness. These things catch the eyes of the public and attract business. "Making copies of old photographs is an art," slyly observes L. O. Wirsching who specializes in this kind of thing. The *Danville News* prints an article on the subject of copying faded photographs which will probably bring Mr. Wirsching considerable business.

✱

The "D and P" branch of photography, i.e., the development of amateurs' negatives and the printing and enlarging of them, is an enormous business, as any one who uses his eyes may satisfy himself. The number of people who merely make exposures and get the after part of the work done for them is prodigious. So keen is the competition to get this work that in recent years a practice has grown up of doing the developing free. We do not know how it is abroad; here in the United States it is quite common. But the practice of giving something for nothing apparently does not commend itself to everybody. In Lincoln, Ill., "the five photographers handling supplies have signed an agreement to *dispense with the practice of developing films free of charge.*" We commend this proceeding for general imitation.

✱

The application of photography to the purposes of newspaper illustration, in other words, the half-tone, is referred to in our contemporary *The American Printer* for June, 1924. It appears that our friend, Stephen H. Horgan, made half-tone plates in 1880, which were printed in the *New York Daily Graphic*, March 4, that year. Details of the process are given, and a

quotation made from *Anthony's Photographic Bulletin*. A sketch of Mr. Horgan's career is included in the article. He became associated with photography at the age of sixteen and owned a studio at Nyack, N. Y., in 1873. He next became photographer with the *Daily Graphic* and *Hearth and Home*, experimenting with half-tones, 1876-1877. In 1881 he perfected photo-intaglio engraving and introduced the use of iron chloride for etching copper. In 1897 he patented the method for printing half-tones on a stereotyping web perfecting newspaper process—a varied and busy career. We do not know how far Mr. Horgan has materially profited from his inventions, but we at least hope he is assigned credit in all authoritative quarters for the benefits he has conferred on the applications of photography for the purposes of illustrations. But we do not think he obtains all the praise he obviously deserves.

\*

Religious fanaticism is still a deplorable characteristic of some sections of the human race (it is not unknown in the United States) and it was responsible for the killing of the American Vice Consul, Imbrie, in Persia the other day. He took snap shots of a sacred ceremony and paid the penalty by death. Regrettable as the incident was, Mr. Imbrie should have known better. We take it that resentment would manifest itself in any Christian Church if a visiting Persian suddenly started snap-shooting the service. Even the much discussed Ku Klux Klan would hardly tolerate surreptitious photography. There is a time and place for everything and the camera is best conspicuous by its absence from the religious ceremonies of Eastern peoples, and even from those of the Occident.

\*

James Scott, of Hughes & Co., Baltimore, has been appointed chairman of the recently formed Commercial Section of the Photographers' Association of the Middle Atlantic States. The meeting of the board of the M. A. S. will be held in Philadelphia in September.

## The Commercial Production of Lantern Slides

Notwithstanding the growing use of the motion picture for educational and advertising purposes, the lantern slide is still widely used and lantern slide production is, or can be made by those who will equip themselves to handle the work efficiently, an important and lucrative branch of commercial photography. The use of the lantern slide is not confined to any one field, but there are many sources of business, as witness the use of the slide for advertising purposes, for illustrated lectures on art, foreign life, mechanics and other subjects too numerous to mention. Few outside of the larger Universities realize the extent to which lantern slides are used for instructional purposes in these institutions. Thus there is no reason why the making of lantern slides should not form a large business alone if the proper sources are approached.

As slides are usually made, considerable time is lost owing either to lack of the proper apparatus or to unsystematic methods of working, which result in waste of time and material. It is the purpose of this article to show that the equipment necessary for the rapid and efficient production of slides is not expensive and that considerable time and labor may be saved and waste of materials avoided by adopting a definite and systematic, yet flexible, method of working.

The subject of equipment naturally falls into two divisions: apparatus for contact printing and apparatus for reduction.

Slides by contact are most conveniently made on the regular printing machine. Care should be taken, however, to select for this purpose a machine having strong springs so that the pressure will be sufficient to bring the negative and slide plate into perfect contact. If the slow "gaslight" type of slide plate is used, there is no necessity for altering the printing lights in any way, as these plates are of approximately the



same rapidity as ordinary printing paper. Reference to these plates will be made further on under the subject of plates. However, if the rapid type of slide plate, such as supplied by the majority of American plate makers is used, the light source must be considerably reduced. The writer has found a 25-watt light of sufficient rapidity for most American plates with negatives of average density.

The equipment for slide making by reduction is of course more complicated and more expensive, but by careful survey of the apparatus on hand, which may be used in constructing the same, a very satisfactory arrangement may often be made for a small outlay. The simplest outfit to install is of course one of the cameras made for the purpose, as the Crown of the Eastman Kodak Company, or the Eagle of George Murphy, Inc. These require a considerable outlay and, so far as the writer is aware, their only advantage is that they may be used in full daylight, as the bellows between the negative and lens excludes all outside light. A special back taking a lantern slide plate holder may be fitted on the regular view camera.

A holder carrying a set of kits to take various sizes of negatives is arranged and a sliding carriage provided, so that the distance between the camera and negative may be conveniently altered for any desired degree of reduction, the entire outfit demanding only a small amount of carpenter work which the photographer may do himself, if he is handy with tools. In case it is desired to purchase a special camera for use in this manner, a very inexpensive but entirely satisfactory purchase is the R. O. C. post card camera of the Eastman Kodak Company, which retails for about \$16.00, together with a  $3\frac{1}{4} \times 4\frac{1}{4}$  back into which lantern slide plate holders will go without light leakage.

The camera should be fitted with a back taking the regular slide plate holders. The use of larger holders with kits is a waste of time and material due to loss of time in

loading and to plates becoming detached and dropping out of the holder into the camera.

In many cases, the enlarging machine may be used, if it has sufficient bellows extension or can be fitted with an extension cone to provide sufficient extension for the requisite degree of reduction. In this case the easel is replaced with a  $3\frac{1}{4} \times 4\frac{1}{4}$  printing frame placed in the proper position. Focusing is effected by placing a sheet of ground-glass, ground side out, in the frame and replacing the same with the lantern plate after focusing. This method allows of more accurate focusing than is possible with reflected light.

The lens should be an anastigmat, but there is no need to purchase one of large aperture, as the cheaper lenses with a maximum aperture of about  $f7.7$  are sufficient. The author has found a lens made to cover a larger plate, say  $5 \times 7$ , is preferable to one which will only cover the lantern plate with a little to spare, for by using the center of the field of the larger lens, the definition is more critical.

For commercial production, artificial illumination is necessary, it is available at all times and its uniformity prevents waste of materials through incorrect estimation of the exposure. It is surprising to what extent this saving will amount to in the course of a year. An arc is really not the best illuminant in spite of its rapidity, as the mazda lamp of higher wattage is sufficiently intense for all ordinary requirements, requires less attention, is more uniform and the initial expense is lower. The author for some time used, with complete satisfaction, an outfit equipped with a 1000-watt mazda lamp, the intensity of which allowed rapid exposures of two to five seconds to be made with average negatives and moderate degrees of reduction, using a lens working at  $f11$  to  $f16$ .

There are any number of ways of securing uniform illumination of the negative and this matter can be best worked out by the worker for his own individual conditions.



F. J. Denton  
Wanganui, New Zealand

The use of the slow "gaslight" variety of slide plate for contact printing has already been noticed. These plates are almost exclusively of British manufacture and have approximately the same speed as ordinary printing paper and may be handled under the same conditions. Plates of this type on the American market are the Wellington S. C. P., the Imperial, and the Ilford. Several of these plates are made in both contrast and soft varieties and from his personal experience, the writer can recommend the Imperial plate for contact printing from negatives tending to contrast, while the Wellington S. C. P. is especially suited to negatives lacking contrast. The last named plate also has an unusually fine grain and is excellent for fine line work.

For reduction, any of the rapid American makes of plates are suitable. In this case also some makers issue a special contrast plate, which it is well to stock in addition to the regular variety.

Warm-toned slides are sometimes asked for and there are several plates on the market made for this particular purpose, as the Central Sepiatone and the Ilford Alpha, the latter being obtainable in this country. Warm tones can of course be obtained by restrained development or after toning, processes which are completely treated in other works.

Development is a matter of experience. The slow lantern plates, as a rule, develop quite rapidly, while the best results with most American plates are obtained with about two minutes' development. With some plates the density can be estimated very closely by the appearance of the slide as it lays in the tray. In producing slides in large quantities, the writer has found that considerable time is saved and better results secured from negatives of varying qualities by the use of three developing solutions; one consisting of plain metol or amidol and working softly, the other of hydrochinone

giving contrasty results, while the third is the regular metol-hydrochinone giving normal contrast. If the slide shows the need of greater contrast after partial development, it is transferred to the contrast developer, while if, on development, the contrast is too great, it is transferred to the soft working developer. By the use of three developing solutions in this manner and employing both the regular and contrast varieties of plates, there is considerable latitude and negatives of widely differing quality may be made to produce good results without reducing or intensifying either the slide or the original.

Fixing is of course conducted in an acid fixing and hardening bath and after thorough washing the slide is ready for drying. The main essential in drying is to eliminate all sources of dust. This end is most easily effected by the construction of a small wooden cabinet fitted with an electric fan. The use of an electric fan, or other method of securing rapid drying, is advisable, because it tends to reduce the grain of the finished slide. Heat, on the other hand, should be avoided, since it tends to increase the graininess.—C. B. N.

## Business Suggestions

FRANK H. WILLIAMS

Many people have the idea that the average photographic studio does comparatively little photography outside of regular sittings. Folks have the idea that the photographer makes pictures of babies, bridal couples, old men, school graduates and the regular run of men and women and that's just about all.

So it would make an exceedingly interesting and decidedly different advertisement if the photographer would run some copy in the local papers telling all about the different kinds of photography that he is regularly doing.

In addition to listing the kinds of photography named above, the photographer could call attention to the fact that he is regularly doing such things as these:

Taking "progress" pictures of local buildings under construction.

Photographing outdoor signs so as to prove to the users of such advertising that their signs have been painted.

Photographing manufactured products of various sorts so that the photos may be used in advertising the goods.

Taking photos of checks, business papers of various sorts and so on for local business houses.

Photographing commercial art work of various kinds.

And so on and so forth.

With all this the photographer could use strong copy emphasizing the fact that he is skilled in all branches of photography and has the equipment for doing all kinds of photographic work. And on this basis he could solicit more work outside his regular sittings.

All of this should make folks sit up and take notice and all of it should be effective in getting business for the photographer.

Here's the interesting business-building stunt used by a middle western photographer who has been in the business a long time of years:

From the very start of his business this photographer has kept his wedding pictures very carefully indexed and filed. He has a record of all pictures, arranged in two ways, first by name and second by date. So whenever anyone wants a copy of an old wedding picture and can give the name, he can find it at once; also if only the date when the picture was taken can be given, he can find it with equal ease. Of course, this latter method of finding the negatives is seldom in need, except when newspapers want old wedding pictures.

Each week the photographer goes over his records, particularly the record by dates, and observes whether or not during the coming week any of the old-timers whose wedding pictures he took will celebrate their wedding anniversaries. If he discovers that some of his former patrons are going to observe their wedding anniversaries during



the coming week, he gets out the old negatives and makes up postal card prints from them and sends these to them with a suggestion that it would be a good stunt for them to come to his studio on their wedding anniversary and have him make a picture showing them as they now are.

This sort of thing never fails to bring in a considerable amount of business to the studio, and so it is evident that it well pays for the time and trouble involved in keeping the index up to date and the negatives carefully filed all the time.

There is always plenty of interest in old-time wedding pictures and, undoubtedly, other studios could use this same stunt with equally good results in building business.

"It seems to me," said one enterprising photographer who has built up a splendid business for his studio, "that one of the most important things for me to do is to let the people who visit my studio know just what my prices are for the various forms of work I do.

"The matter of price, you know, is always of great importance to ninety-five per cent of all the average studio's visitors and patrons. Folks want to know just what the photographs are going to cost them before they have their sittings.

"So I have found that it is a splendid stunt for me to show folks my prices by means of recently finished photos placed under the glass tops of my counters in the waiting room. Formerly I had only miscellaneous pictures under the glass tops, which, of course, wasn't particularly good publicity for me and which wasn't any particular help in handling customers. But now with prices displayed under the glass tops of the counters by the use of finished photos of all the styles I make, with the prices plainly readable on cards attached to each print, I've found that my handling of customers has been greatly speeded up. These sample photos should be changed frequently.

"Now when a customer comes to the studio, I direct his attention at once to the sample photos under the glass top of the

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nearest counter and I suggest to the customer that he pick out the price of photo he wants to purchase. This visualizes the whole proposition to the customer and helps him make up his mind, whereas, under my former plan, I always had to do a lot of talking and then had to do a lot of running around to find samples of recent work to show to patrons.

"One of the big advantages of displaying prices in this way is the fact that it keeps the sample photos always in the best sort of condition."

Many people like to get photographic records of members of their families as the folks look from year to year.

But, wouldn't it be more interesting if the families kept photographic records of the members as they look when engaged in the various activities in which they take the greatest interest?

For instance, there might be a college youth in some family who is a splendid athlete, a good singer and a real expert in the repairing of automobiles. Of course, in the ordinary course of events, there would be plenty of snap shots of this young man as he appeared when engaged in sports, singing and so on. But snap shots are not so satisfactory for record purposes as posed studio pictures. Studio pictures of the youth engaged in these varied activities would be sharp, distinct, perfect. They would be the sort of things that all members of the family and all friends would treasure greatly.

So it would be good business for the photographer to use some newspaper space for the purpose of advertising for the business of taking photos of people showing them in the activities which they particularly like. And in this advertising the photographer should emphasize the fact that such pictures would be permanent, worth-while, large-size records which would be a credit to any family album and which would make strikingly original and interesting birthday presents and presents for other occasions.

In many cities it would be something of

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a novelty to suggest that families have records of this sort made of family members engaged in their best-liked activities. Consequently, as most people always like novelties, this sort of a proposition ought to get over well and ought to bring the photographer a very good amount of business.

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## The Repair of Damaged Negatives

It goes without saying that when a valued negative has been damaged it is best to make a new exposure whenever this course is at all possible. But cases will arise in which this is out of the question, and no alternative is left but to repair the damaged negative to the best that lies within one's power. As to how this is to be attempted depends upon the nature of the injury; and, considering glass plates only, we may distinguish three cases, namely:—

1. When the glass is broken, but the film remains entire.
2. When glass and film are alike broken.
3. When the film alone is damaged.

An injury of the first type is very easily caused by excessive pressure of the springs in a printing frame, which may be remedied by suitably bending the springs outwards. When the now very little used box printing frames are being employed, it is important to see that no particle of solid matter is caught between the negative and the glass front of the frame; if this is done, breakage of the glass need not be feared with even the thinnest plates.

The repair of negatives in which the glass alone is broken is not much trouble. The best course is to strip the gelatine film from the broken glass and transfer it to a second sheet of glass. The operation of stripping

is regarded by many folk with very great misgivings, which are in fact quite groundless. There is generally the fear of tearing the film in removing it, but by the following simple method I have stripped a large number of damaged and undamaged negatives without a failure.

To begin with, the gelatine film of the damaged negative is cut through to the glass all round at about a tenth of an inch from each edge, using an old razor blade. In this, as at all other stages of the treatment, the damaged negative is placed on a sheet of glass to prevent its snapping completely. Thus strengthened, the negative is bathed for ten minutes in the following solution:—

Caustic soda . . .	2.5 gms.	110	grs.
Formaline . . . . .	5 gms.	1/2	oz.
Water . . . . .	100 c.c.s.	10	ozs.

Then, without a rinse, the plate is transferred to the following bath:—

Hydrochloric acid (conc.)	5.5 c.c.s.	1/2 oz.	24 mins.
Glycerine ..	6 drops	17	drops
Water . . . . .	100 c.c.s.	10	ozs.

After five minutes the plate will be ready for stripping. For this purpose the plate is laid in a fairly large dish of clean water and a corner of the film is cautiously raised. The whole film is then carefully rolled up from this corner with the fingers, is caught on a clean, polished sheet of glass—such as a cleaned-off negative—and is then gently pressed down on to the glass by stroking it with a pad of wadding, so that bubbles and creases are avoided. When the transfer is complete the glass bearing the negative is placed to dry.

If the film is desired to be reversed laterally it is first placed temporarily on a sheet of clean writing-paper, and is transferred from this to the glass plate.

As an alternative to stripping in the wet condition, the operation can be carried out after the film has dried. After the acid bath the plate is washed for a short time in running water and is dried. When abso-



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lutely dry, a corner of the film is pulled up with the finger nail, and the thin sheet of gelatine is drawn obliquely away from the glass. Films so detached are kept under light pressure, for instance, by laying them between the pages of a book.

This method is incidentally a valuable resource when one is faced with the problem of storing a considerable number of negatives which may possibly never again be required for use. When stripped in this way, the thin gelatine films take up very little room, and, as an additional advantage, a number of glass plates are set free, in perfectly clean condition, for other use. Naturally, when such films are printed, they must be supported on a sheet of glass in the printing frame.

If one cannot bring oneself to undertake the stripping of a damaged negative, the alternative is to attempt to cement the fractures in the glass by means of Canada balsam, which is to be obtained from dealers in microscope requisites. The damaged negative is laid film downwards on a clean support. The plate is then carefully raised so as to open the fracture and the edges are coated with a thin layer of Canada balsam, slightly warmed beforehand. The negative is then laid flat to dry, which will take some days. The glass side is then cleaned from any excess of cement with a rag soaked in benzine, and, for the sake of reinforcement, the negative is bound up like a lantern slide with a clean sheet of glass of the same size, but with the glass side of the negative inwards.

A negative so cemented can be printed as usual. Since Canada balsam has the same refractive index as glass, the cracks will not make themselves evident in printing. Negatives so treated must not, however, be exposed to excessive heat or the joints will soften and re-open. The use of waterglass instead of Canada balsam is unsatisfactory, as the fractures will still remain very clearly rendered in the print.

Negatives in which the film as well as the glass is broken should be laid face down-

wards on clean paper, and the fragments should be stuck together in the right position. When dry, the plate is again bound up with another glass sheet. With negatives so treated, traces of the fracture may generally be discerned in the prints, especially in those exposed in sunlight. It is therefore best to print in diffused light with a paper cylinder, about 18-20 ins. high, arranged round the frame so that the printing is done by light falling practically perpendicularly on to the negative. If necessary, the last traces of the fracture must be removed from the print by retouching. If any considerable number of prints are required to be made from a damaged negative, a considerable saving in time will result if a print made on smooth paper is neatly retouched and copied in the camera, so as to obtain a new negative.

When a negative breaks into a number of fragments it is important to make sure that none of the pieces is lost. But if there are very many small pieces and splinters, it is generally best to throw them away at once without wasting any effort in attempting to make a repair, since it is in most cases impossible to obtain a satisfactory result, however much labor be devoted to it.

When a valued plate is broken before development, it is possible to attempt to develop the fragments, taking special care that none is lost. Again, when there are many small pieces, it is not worth while to attempt this.

The broken pieces should be laid singly in a large dish and treated with an extra dilute developer, preferably a very slow-acting one, such as glycin. The development must be watched by inspection, and on no account by taking out single fragments for examination, since variations in density would then be caused. On the completion of development, the developer is poured out of the dish, which is then washed four times, together with the fragments, with a liberal supply of water. Throughout these operations the pieces must not be allowed to slide over and scratch one another. The

rinsing water is then replaced with acid-fixing solution, which is poured off when its action is complete. Washing is then carried out by repeated changes of water in the dish. When dry, the fragments of the negative are cemented together with Canada balsam. From a retouched print a new negative may be made by copying in the camera.

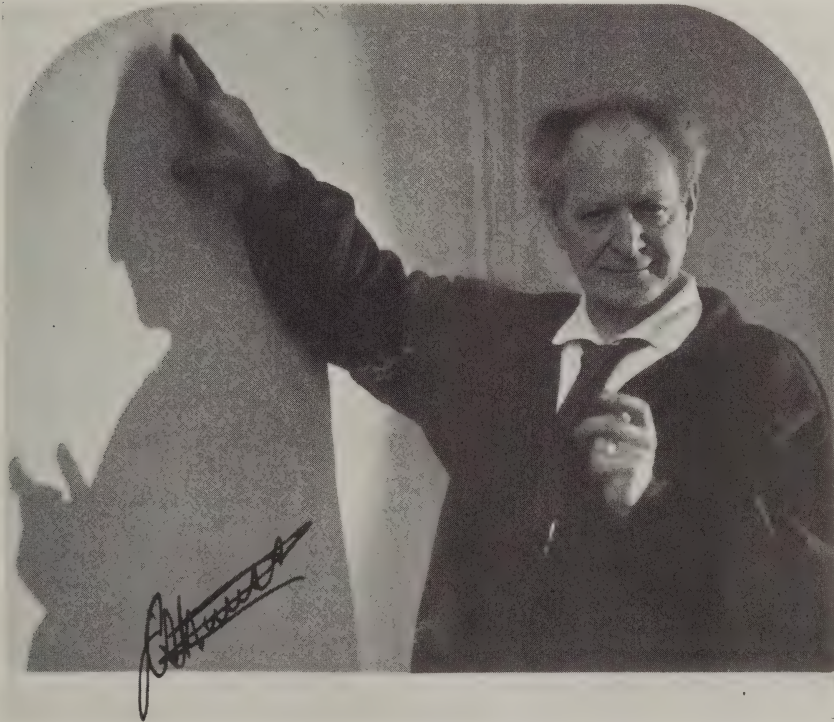
This method of treating an undeveloped

broken plate will naturally be employed only when the value of the negative justifies the labor involved. Usually it will be best to fix out the plate, with a view to recovery of the silver, and throw away the fixed out fragments. Negatives in which the film alone is harmed should be well retouched and, if necessary, copied.—R. D. McCLINTOCH, in *The British Journal of Photography*.

## Death of Julius Strauss

Julius C. Strauss, the well-known photographer of St. Louis, died on August 9th, from heart disease. Mr. Strauss had been ill for the past twelve weeks, and due to his weakened condition was unable to withstand his last attack.

ventions, and his studio attracted numerous visitors from this and other countries. Rather more than twenty years ago the engraving-like effects of his portraits on rough surface paper aroused considerable interest. He enjoyed very great personal



THE LATE JULIUS C. STRAUSS

For many years Mr. Strauss enjoyed a great American reputation for the excellent quality of his work, and it spread to Europe and other parts of the world. At one time he was a familiar figure at con-

popularity among the fraternity and will be much missed.

Mr. Strauss was 67 years of age, and after serving an apprenticeship in St. Louis for a few years, he, in 1880, opened his first

studio at 1245 Franklin Avenue. He speedily attracted the best patronage of the city, and, in the 17 years he occupied the studio, built up a great business. He was credited locally with being the first to take a photograph by artificial light. A series called the "Old Masters," in which the faces of his friends were substituted for those of historical personages, brought him much publicity.

His new studio was built in 1897 and was patterned on the order of a Swiss chalet. Many of our readers will recall some of the apartments in this delightful place—"The Round Room," "The Growlery" and others, entered by famous visitors whom Strauss

photographed. Destroyed in 1900 by fire, the studio was rebuilt more tastefully.

Mr. Strauss was awarded many medals. A year ago the business was incorporated with the founder as President, and his son as Secretary-Treasurer. He leaves a widow, three sons and a daughter, to whom the BULLETIN OF PHOTOGRAPHY extends its condolences.

We cannot close this imperfect sketch of a great career without adding a final tribute to the lustre which Julius Strauss shed upon photography, by the strenuousness of his determination to succeed, and the masterly success he won.

## Report of the International Convention, held in Milwaukee, Wis., August 4th to 9th

In spite of the "calamity howlers," we must say that the Milwaukee Convention of the P. A. of A., 1924, was a decided success. The total attendance, as we mentioned last week, was fourteen hundred and six up to Thursday afternoon. In comparison with the attendance at Buffalo, which, up to Friday noon, registered fourteen hundred and ninety, the attendance at the present Milwaukee Convention was not very far behind. The dues at both Milwaukee and Buffalo were on the new basis. The dues at the Milwaukee Convention in 1920 were considerably lower, when the total attendance numbered sixteen hundred and eighty-nine. There has been such a variation in these reports that it has been impossible heretofore to obtain an accurate account of the attendance, but at the 1924 convention, Secretary Campbell, with his assistants, had every group of visitors classified, and, if memory serves us right, there were nearly nine hundred studio owners in attendance.

The auditorium at Milwaukee is certainly an ideal place for convention work, and there was ample room for the manufacturers, picture exhibits and meetings. In speaking of the picture exhibits, much praise is

due for the arrangement by which the portrait exhibit was held in one hall, and that of the commercial section in another.

The Commercial Exhibit was unusually attractive and particularly that of the Photographers' Association of Detroit. At the New York Commercial Photographers' exhibit, there were some very attractive things shown, particularly marines.

The awards for the commercial section are as follows:

### *Panoramic Class*

Medal—L. B. Morton & Co., San Francisco, Cal.

### *Industrial Class*

Medal—George Worthington (Dodge Bros.), Detroit, Mich.

Blue Ribbon—W. A. Bartz (Youngstown Sheet and Tube Co.), Youngstown, Ohio.

### *Architectural Class*

Medal—Harry J. Devine (Photocraft Co.), Cleveland, Ohio.

Blue Ribbon—H. Hesse, Louisville, Ky.

### *Illustrative Class*

Medal—Manning Bros., Detroit, Mich.

Blue Ribbon—Spencer & Wyckoff, Detroit, Mich.



*Association Cup*(presented by *Camera Craft*, San Francisco)

was awarded to the Commercial Photographers' Association of Detroit for the best exhibit of Commercial Photographs.

The report of the meetings will be published this year in the form of the Annual, but we do hope this will not be delayed, as many of the Annuals have been in the past. We understand the stenotype report was handed to the Secretary the day following each session. Last year one of the lecturers kept back his report for three months before he turned it in with corrections. It is hoped that this procrastination will be obviated in 1924.

Hereafter when the board is selecting an official hotel, it is recommended that it have absolutely iron-clad arrangements with the hotel that no overcharge of rates will take place. The official hotel at Milwaukee was rather stingy in its treatment, particularly if one made reservations and expected to get a room of a decent size. When they were shown the room at the rates quoted, it was practically double the price that would be charged a commercial man and it was certainly too small if one was going to spend a week at the hotel. In many instances, \$1 and \$2 per day were tacked on, if you wished a slightly larger room. We had a similar instance in Milwaukee in 1910, when the hotel jumped rates on us, but in 1920 this was rectified to some degree. The rates that were printed for the 1924 convention at the official headquarters were mostly on the "up" degree.

The decorations in the manufacturers' hall were quite modest, and at the same time very effective, and when the manufacturers opened up for business Monday afternoon, every exhibit was in place and every picture hung in the hall. We give the following complete list of the manufacturers and those attending the convention:

Agfa Products, Inc., New York City, represented by George L. Barrows, showed the Agfa roll film, Agfa film packs and the new Agfa Portrait film.

## THE PLATINOTYPE

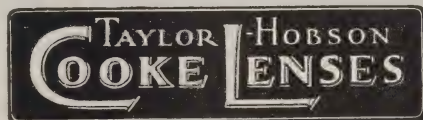
THE combination of unrivaled artistic quality, absolute permanence and simplicity of working which characterizes the Platinotype process, amply justifies its reputation as the supreme process for the high-class photographer.

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## P. A. OF A. MEMBERS AT T

Made for the Commercial Section of the P. A. of A. for their treasury. Copies may be had

Anso Photoproducts, Inc., Binghamton, N. Y., displayed many negatives and samples of the work, using Anso Portrait Film with both Cyko and Noko papers. In attendance were Paul True, Sherman Hall, Al. Larri-mer, Ira Martin, Guy Cubley and Dick Staf-ford.

*Abel's Photographic Weekly*, Cleveland, Ohio, was represented by Charles L. Abel. He showed a very interesting series of advertisements in portfolio form.

Bausch & Lomb Optical Co., Rochester, N. Y., displayed a general line of Bausch & Lomb lenses and had a regular demonstra-tion on the Balopticon. They were repre-sented by E. A. Taylor and A. Q. Morrison.

Beattie's Hollywood Hi-Lite Co., Holly-wood, Cal., was represented by J. W. Beattie.

Blum's Photo Art Shop, Chicago, Ill., showed a line of beautiful photo finishings and quite a few novelties. Eduard and Wil-liam Blum in charge.

The BULLETIN OF PHOTOGRAPHY and *The Camera* were represented by Frank V.

Chambers, who displayed a full line of pho-tographic books as well as his famous birds and cages that are handled by the BULLETIN OF PHOTOGRAPHY.

Burke & James, Chicago, Ill., showed a general line of sundries. They were repre-sented by S. N. Shure, George A. Drucker and Harry Burke.

California Card Manufacturing Co., San Francisco, Cal., was represented by E. P. Chandler, M. M. Frey, W. J. Parker, W. T. Witterstetter.

The Callier Enlarger, Brush, Colo., was represented by F. J. Callier.

*Camera Craft*, San Francisco, Cal., was represented by Miss Ida M. Reed.

Case-Hoyt Corporation, Rochester, N. Y., were new exhibitors at the convention and showed many attractive advertising folders and circulars suitable for the studio. G. C. Lederer in charge.

The Chilcote Company, Cleveland, Ohio, had a very attractive display of materials and showed a miniature studio entrance with a small picture display. Representatives





## MILWAUKEE CONVENTION

... & Rehbaum, Inc., 351 National Avenue, Milwaukee, Wis., at \$1.50 each, including postage.

were A. A. Chilcote, Will A. Hatch, F. L. Wright, Frank J. Fugent and L. O. Blankenberg.

A. M. Collins Manufacturing Co., Philadelphia, Pa., displayed a full line of Collins' mountings. Henry Atwater, James G. Hood, John C. Elmer, F. W. Cornelius and Ed. Beimfohr in charge.

Co-operative Photo Supply Co., St. Paul, Minn.

Cooper-Hewitt Electric Co., Hoboken, N. J., was represented by Leo Cahn and D. W. Rice.

G. Cramer Dry Plate Co., St. Louis, Mo., represented by Mr. and Mrs. G. A. Cramer, Sam Bowring, Jack Dietrich, Harry Elton, A. R. Thompson and Wm. C. Graves.

Davis Bulletin Co., Buffalo, N. Y., showed a moving advertising sign. W. M. Morrison in charge.

The Deane Perfection Printer, Washington, D. C., showed a new printing machine, which evidently possesses considerable merit. J. C. Deane, patentee.

Defender Photo Supply Co., Rochester,

N. Y., displayed a general line of Defender products, including Seeds, Stanley and Standard plates. The following gentlemen were in charge: L. D. Field, W. H. Salmon, Jens Ries, R. P. Dodge, J. F. Vaughn, C. F. Bellmere, E. J. Connor, R. Kolder, J. J. Fuller, J. C. Reilly, Bill Etchison, W. S. Goldwire and A. W. Moody.

The Eastman Kodak Co., Rochester, N. Y., showed many beautiful prints on Vitava made with Eastman Portrait Film. The following were their representatives: C. F. Ames, S. A. Anderson, Frank L. Andrews, Alexander Arnold, W. F. Baker, R. W. Barbeau, Charles L. Bouton, A. C. Bruce, E. A. Byrdsdorfer, E. B. Campbell, John I. Crabtree, Robert Dennert, Ralph J. Fallert, Harry M. Fell, Edward M. Ford, Gilbert Eich, N. B. Green, J. A. Gunderson, H. P. Hearle, H. B. Hoefle, Charles J. Howard, D. F. Stamp, E. A. Howland, C. W. Burley, C. F. Hutchinson, L. B. Jones, Glen E. Matthews, E. C. Millard, Arthur H. Paul, W. L. Pierce, John B. Probst, Geo. N. Rawlings, R. R. Rhodes, N. P. Richardson, Cliff



## CONVENTION DATES FOR 1924

Association	Location	Date	Secretary
Missouri Valley . . . . .	. . . . .	Postponed until 1925	Clarence W. Gale, Beatrice, Neb.
California . . . . .	Portland, Ore. . . . .	August 25, 26, 27, 28 . . . . .	{ I. M. Reed, 703 Market St., San Francisco, Cal. C. F. Richardson, Milwaukie, Ore.
Pacific Northwest . . . . .			
New England . . . . .	Swampscott, Mass. . . . .	Sept. 16, 17, 18, 19 . . . . .	Ira Frank Lindsay, Manchester, N. H.
North Central . . . . .	St. Paul, Minn. . . . .	. . . . .	Jos. Fritsch, Faribault, Minn.
Ohio-Mich.-Ind. . . . .	. . . . .	Postponed until 1925	Merl W. Smith, Hartford City, Ind.
Southwestern . . . . .	Oklahoma City, Okla. . . . .	October 13 to 16 . . . . .	J. S. Edwards, Amarillo, Texas
Wisconsin . . . . .	Milwaukee, Wis. . . . .	. . . . .	J. A. Glander, Manitowoc, Wis.

H. Ruffner, J. P. Schaefer, W. H. Sheets, L. V. Tournier, H. H. Tozier, Harry B. Wills, E. J. Winiker, John W. Zarley, H. J. Gillis and Dorr Curtis.

Ficks & Company, Chicago, Ill., displayed a line of frames. J. F. Ficks and E. G. Campbell in charge.

Fowler & Slater, Detroit, Mich., represented by Henry M. Fowler.

J. S. Graham Co., Inc., Rochester, N. Y., was represented by A. A. Twitt and H. W. Butler.

The Gross Photo Supply Co., Toledo, Ohio, displayed a full line of novelties in Gross mountings. Oliver Gross, Charles Leland, Harry Scofield, Joseph Stern and R. H. Wildey in charge.

Gundlach-Manhattan Optical Co., Rochester, N. Y., represented by C. J. Reich and L. E. Snyder, showed the new Korona View Camera, which is made in sizes  $3\frac{1}{4} \times 4\frac{1}{4}$  up to  $8 \times 10$ . They also showed the improved home portrait tripod and the new Gundlach and Hyperion Diffusion Portrait Lenses.

The Halldorson Co., Chicago, Ill., displayed a full line of Halldorson's products. They were represented by T. E. and P. J. Halldorson.

The Haloid Company, Rochester, N. Y., displayed a full line of Haloid products, including the new Atlas paper, which has a diagonal linen surface, furnished both in white and buff. H. E. Niles, O. C. Busch and H. L. Huber in charge.

The Hammer Dry Plate Company, St. Louis, Mo., showed the new Hammer purple label press plate of ultra rapid speed, especially adapted to newspaper and other

fast work. They were represented by Mr. and Mrs. Richard Salzgeber, Wm. B. Hammer, M. E. Norton, Stuart Carrick, Cliffe Reckling, George Eppert, C. O. Knudsen, S. S. Gordon, Nate Corning, Clint Shafer and Mr. and Mrs. O. W. Hammer.

The Holliston Mills, Inc., Norwood, Mass., with N. Heiman in charge, showed the easy way of mounting prints with Holliston cloth.

Ilex Optical Co., Rochester, N. Y., represented by Mr. and Mrs. Morris Rosenbloom, Rufus Rosenbloom and Edward Rowland, showed the new Ilex Photoplastic  $f4.5$  lens and a full line of the Ilex products.

L. M. Johnson, Chicago, Ill., displayed a line of frames. R. S. Blankenberg and P. C. Liggett in charge.

Johnson Ventlite Co., Chicago, Ill., with J. J. Johnson in charge, showed the new De Luxe Indirect Ventlite, which promises to be quite a useful novelty and permits of lighting in any direction, owing to its portability.

Kardex Sales Co. showed the Kardex system for filing, which was used to register the members at the convention.

Larson-Richter Co., Chicago, Ill., displayed a line of very attractive frames. W. E. Rohn in charge.

Fred. M. Lawrence Co., Chicago, Ill., displayed many attractive hand-carved frames. Maurice Cohn in charge.

The E. N. Lodge Company, Columbus, Ohio, displayed a line of mountings. The following were their representatives: J. M. McFadden, J. F. Taylor and L. R. Taylor.

Mallinckrodt Chemical Works, St. Louis,

*Have you*

## *The Right Studio Outfit?*

The requirements for the particular work you specialize in, and of the studio you work in, are filled by one of the four Century Studio Outfits. Be prepared for your share of the portrait business. Look over the table below, then go to your stock-house and see for yourself the model you need.

MODEL NO.	PICTURE SIZE	DRAW	PRICE
4	8x10, 5x8, 5x7, 3½x5	22 ins.	\$135.00
7A	8x10, 5x8, 5x7, 3½x5	25 ins.	160.00
8A 11x14,	8x10, 7x11, 5x8, 6½x8½, 5x7	43 ins.	225.00
9A	8x10, 5x8, 5x7, 3½x5	36 ins.	180.00

All models have 9x9 lens board except 8A, which has a 10x10 board. Prices given include camera and tax, stand, ground glass carriage, reversible adapter back, wing kits and plate holders. Century Outfits are properly designed and built as well as we know how to build.

EASTMAN KODAK COMPANY

*Folmer & Schwing Department*

Rochester, N. Y.

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"The Light That Never Fails"

The most compact and efficient portable lighting outfit for the photographer.

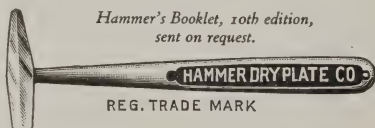
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119 Lafayette Street New York



## HAMMER PLATES

are coated on clear, transparent glass. They excel in speed, latitude of exposure, brilliancy and fulness of detail with wide range of color-values.



*Hammer's Booklet, 10th edition, sent on request.*

## Hammer Dry Plate Company

Ohio Avenue and Miami Street  
ST. LOUIS, MO.

New York Depot, 159 W. 22d Street  
NEW YORK CITY



## GOERZ

"Dogmar"

*f: 4.5 f: 5.5*

The lens of extreme high speed and brilliancy without flare or coma.

*Ask Your Dealer*

**C. P. Goerz American Optical Co.**  
317 East 34th Street New York City

Mo., Arnold D. Alt in charge, displayed many photographic chemicals in their raw state, as well as the finished product.

The Medick-Barrows Company, Columbus, Ohio, photo mountings, represented by F. C. Medick, Nelson L. Bulkley, H. A. Stair, Howard Schorey and C. W. Howard.

Michigan Photo Supply Co., Kalamazoo, Mich., with Mrs. L. M. Henshaw in charge, showed the new Packard time and instantaneous shutter. Two bulbs were used on this shutter, one red, the other white. One bulb is to be used for time and the other for instantaneous work.

The *Milwaukee Journal*, Milwaukee, Wis., had an interesting exhibit of the making of a rotogravure section for the daily newspapers.

Milwaukee Photo Materials Co., Milwaukee, Wis., represented by John Bangs, Earl Crow, A. Helwig, Wm. E. Elbers, A. J. Martin and Wm. Wolff.

Morton & Co., San Francisco, Cal., with Laurence B. Morton in charge, displayed some wonderful cirkut enlargements. One of these was thirty-six feet wide by forty inches high, made on one sheet of paper and mounted on cloth. Another cirkut enlargement of bathing beauties and hand colored was twenty-three feet wide and forty inches high.

George Murphy, Inc., New York City, was represented by George Murphy and G. B. Woodward.

National Carbon Co., Cleveland, Ohio, was represented by A. G. Summerell.

National Lamp Works, Nela Park, Cleveland, Ohio.

Norman-Willets Photo Supply Co., Chicago, Ill., displayed a general line of sundries. J. E. Norman, E. F. Willets and Henry Schnabel in charge.

Pako Corporation, Minneapolis, Minn., displayed a full line of Pako novelties, assisted by Mr. and Mrs. James Reedy, G. M. Dye, D. S. Merriam and H. H. Freeman.

The Photogenic Machine Company, Youngstown, Ohio, displayed the Perkins



"Hi-Power" Twin Arc Lamps, etc. They were represented by E. G. Perkins, F. P. Reed and Jack Porter.

Presto Mfg. Co., Pittsburgh, Pa., displayed many new and attractive novelties in the Presto Printing Masks. S. S. Loeb was the demonstrator.

Reimers Photo Materials Co., Milwaukee, Wis., was represented by Lee Austin, O. H. Beartz, P. G. Pope, Carl Kreuder and E. A. Geist.

J. H. Smith & Sons Co., Chicago, Ill., showed many examples of the work done with the Victor flash powders and Victor cabinets, as well as many flashlight accessories. Jay and Herbert M. Smith and E. Merritt were the demonstrators.

Sprague-Hathaway Studios, West Somerville, Mass., showed a line of photo furnishings and frames. Philip P. Smith and Alfred Abrahams in charge.

Sweet, Wallach & Co., Inc., Chicago, Ill., represented by Herman Sievers, E. R. Tyson, Theo. Johnson, A. G. Mickels, Elmer Cain, W. R. Marlin and F. L. Thoma.

N. M. Swinney Co., Chicago, Ill., with Miss M. Swinney and J. G. Patterson in charge, showed many attractive backgrounds and borders, and a special adjusting background for use during printing.

Taprell, Loomis & Co., Chicago, Ill., showed many novelties and photo mountings. J. C. Schulz, Alex Cameron, A. H. Sieks in charge.

Thompson-Hildebrandt Co., Chicago, Ill., showed a very attractive line of photographic statuettes with a new style finishing. They were represented by H. Levy and P. J. Stanton.

The Vicam Photo Appliance Corporation, Philadelphia, Pa., displayed the Willson Magazine Camera and Printing Machine, also the Vicam Motion Picture Camera. T. C. Willson, Wm. F. Hall and Victor Gianett in charge.

Western Photo Supply Co., Chicago, Ill., with S. A. Marks in charge displayed a line of Defender and other photo products.

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DELIVERY ENVELOPES**

Are being used in every corner of the U. S. They are practical, neat, attractive and reasonably priced. Anticipate your Season's envelope needs and save money by ordering through **OUR MILL PRINTED SERVICE** now, or if in a hurry we can ship immediately from **OUR STOCK SPECIAL SERVICE**.

Several new designs have been added and one of these new ones will be especially valuable for your Drug Store Agencies.

As part of our **SERVICE** this year we are furnishing gratis to all users of our pockets, a set of snappy window cards in two colors. Our copyrighted designs are trade pullers. Write for Samples today.

**The Art Press, Adrian, Mich.**

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By JOHN BURNET, F. R. S.

The standard work for beginners and  
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*Three subjects treated in one volume:*

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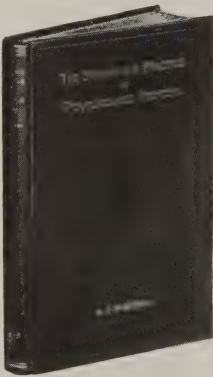
## The Science and Practice of Photographic Printing

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A concise, readable book of practical information, not too technical for the amateur, yet comprehensive enough to be of real value to the professional. It includes formulas and definite working directions for all the more common printing processes, together with a clear, scientific explanation of the underlying principles.

For the photographer who wants to know not only HOW but WHY.

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Wollensak Optical Company, Rochester, N. Y., represented by Andrew Wollensak, Jr., and M. C. Williamson, showed a full line of the Wollensak Velostigmats, Verito lenses, Shutters, Biascopes, etc.

The program was carried out with promptness. We regret that we are unable to print all the lectures and talks, as they were all extremely interesting and directly to the point.

The talk by Cliff Ruffner, Editor of *Studio Light*, on "Bringing the Customer to the Studio," was full of "pep" and contained many useful ideas. Rev. William T. Dorward's talk, entitled "The Master-Key," was certainly a masterpiece and was one of the most widely discussed talks of the convention. John Vanderpant, Vice-President of the Pacific Northwest Photographers' Association, gave two talks, one on "Photographic Ethics," the other on "Pictorial Photography." Both these talks were most excellent.

Louis Dworshak, Duluth, Minn., was very interesting in his demonstration on "The Trick of Photographing a Man." Mr. Dworshak has a regular artist's smock that he wears in the studio. He did not wear it during his demonstration, because of advice from friends who feared he would appear out of the ordinary. However, a smock certainly adds to the dignity of a studio and we strongly advocate its use. In his talk, Mr. Dworshak said: "Light up the part of your subject which appeals most to the imagination. In the case of a banker, make his watch chain sparkle. Let the pugilist exhibit a shiny jaw. That is art."

The caricaturist, explained Mr. Dworshak, exaggerates the size of a politician's distinctive features. The photographer must emphasize his points with light. Sometimes you do not emphasize any part of him, because you realize it would not be a kindness. A bald head needs no spotlight.

The art of photography is the art of posing the subject, Mr. Dworshak declared. All the rest is mechanical, but graceful lines are vital to a good picture, and an artist is



needed to choose and arrange the lines of the model. Trousers must be draped just so. If they have got beyond the drapable stage, they must be cut out—out of the picture, that is, Mr. Dworshak added.

Even the question of buttoning a coat, and which button to use, has its significance in the arrangement of an artistic portrait. This fact was illustrated in Mr. Dworshak's lecture Tuesday afternoon, when several in the audience volunteered to serve as "artistic problems."

"Here is a young Adonis," the lecturer remarked when the first example mounted the platform. "What shall we do? He is worth a spotlight. The chin? No, the chin is graceful, but this is not a leather-pusher's portrait. But the mouth is attractive, so we shall apply the highlight a little to one side, casting a shadow which increases the sweetness of the smile."

The second model was stout and strong-minded. He wanted his true figure to show—no vanity about him.

"They say so at first, but they always pick out the negative that comes closest to the Doug Fairbanks specifications," Mr. Dworshak informed his audience. "This man must be reduced. We have not time for exercise, so we shall cut him up."

The operation was performed with shadows, which made vertical lines along the subject, ruling him into long and slender areas. Many orders for prints roll in after a job like that, the lecturer explained.

The Commercial Section had many short sessions. They had the right idea and their meetings were full of "pep." Speaking of the Commercial Section, the circuit picture of the group is for their use only and whatever profit is made on the sale of this picture, price \$1.50 per, is to go into a fund of the Commercial Section, to form a working capital for them. A copy of the group may be obtained from Brown & Rehbaum, Inc., Milwaukee, Wis.

The official reception at the Hotel Astor, Monday evening, was a very interesting affair. After the reception there was a

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183 Peachtree Street, Atlanta, Ga.

### JOHN HAWORTH COMPANY

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### J. SUSSMAN PHOTO STOCK CO.

223 Park Avenue, Baltimore, Md.

### SWEET, WALLACH & CO.

(Eastman Kodak Co.)

133 North Wabash Ave., Chicago, Ill.

### Western Photo & Supply Co.

Photographers' & Photo Engravers' Supplies

208 N. Wabash Ave., Chicago

### WILLOUGHBY

110 West 32d St.

New York

Everything Used in Photography

### ZIMMERMAN BROS.

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first-class entertainment, which was followed by a dance and refreshments.

George W. Harris was on the program Wednesday for a business talk. He gave a continuation of it on Friday. It is needless to say that both talks were interesting to everyone. He advocates one price for all customers.

"Different grades of work justify different prices," Mr. Harris said, "but the habit of charging the rich more than others is destructive to business. Make a few enlargements to tempt your customers when they examine the proofs, but never try to sell them more than they really want. A bankrupt customer is worse than none. Everyone should be photographed once every 10 years,"

Mr. Harris' own business has increased to 10,000 sittings a year.

Ross Crane told us "How to Decorate and Furnish a Reception Room." Mr. Crane is a master in his art, and the simple manner in which he removes superfluities shows he is a believer in simplicity.

Mrs. W. Burden Stage, of New York City, held her audience with one of the most practical talks we have ever heard. Mrs. Stage has the faculty of making her meaning clear, and demonstrated to good advantage how to sell photographs.

The Commercial Section had J. B. Hostetler and Mrs. Robert Bushnell in a demonstration on illustrative photography at the Wednesday session.

On Wednesday the ladies were entertained by an auto ride and taken to the Yacht Club, where luncheon was served and entertainment provided.

On Wednesday evening George Hance, Detroit, Mich., gave a very interesting talk entitled "An Hour with the Colors of the Spectrum." Unfortunately, Mr. Hance was unable to use the lantern, owing to its defective condition, and the many beautiful examples could not be shown on that account.

On Thursday, which was Chicago Day, the photographers from Chicago had chartered a boat and expected to take quite a

large crowd, but owing to the very heavy storm the boat was grounded and so it was necessary to go by train, consequently the attendance from Chicago was not as large as anticipated.

Robert Voiland's talk on "Simple Rules for Good Portraits" proved quite chatty and interesting. Walter Scott Shinn, of New York, gave a descriptive lecture on "Child Photography," and handed his audience many valuable hints.

A short play, entitled "The Old Method vs. The New," staged by the Detroit Commercial Photographers' Association, proved a very attractive addition to the program.

Wilfred Smith, of Chicago, gave a very interesting demonstration on "Photographing the Ladies." We will publish several examples of Mr. Smith's work in the BULLETIN OF PHOTOGRAPHY. Mr. Smith says that there is nothing like a mirror to make a woman perk up. He has a mirror in front of his camera with a hole in the middle to take the picture through, so the subject can see just how charming she is during the operation.

"It spurs her on to renewed efforts in posing," Mr. Smith declared, "and incidentally prevents her from blaming the artist behind the gun, if results do not satisfy."

At the banquet on Thursday evening seven hundred and six were in attendance. Unfortunately but few could see the stage, owing to the great size of the hall, but it was marvelous to see how such a large number of people could be handled in so short a time.

At the Friday session Ed Schaesgreen gave a practical summary of "Finding the Cost of Photographs," which should be profitable to every photographer.

Orren Jack Turner, Princeton, N. J., President of the Middle Atlantic States Association, gave an interesting talk and demonstration on "Photographing the Student." In spite of the fact that Friday was really the last day of the convention, Mr. Turner drew quite a large audience.

Photographers will have to meet the standards of their profession to join the Association, if a resolution put forward Tuesday by Thorwald Lee, Minneapolis, is adopted. At a Council meeting Mr. Lee suggested there should be rules to keep out photographers who have no good local standing. The suggestion was greeted with applause.



### Women's Auxiliary

The Women's Auxiliary has undertaken to secure from the photographers and their friends a subscription of five thousand dollars, to be used for the purpose of decorating and refurnishing the Daguerre Memorial Institute for the Winona P. A. of A. School.

The Auxiliary has already installed a drinking fountain for the school and has become thoroughly interested in the educational work which is being accomplished there.

It is believed that it should be counted a privilege to subscribe towards the maintenance and support of a project so timely and so necessary to the welfare of our profession.

In order to show the degree of enthusiasm with which this idea has been accepted you will be interested to know that though only begun on August 7th, and scarcely underway, the following have subscribed these amounts up to noon of August 8th:

O. C. Conklin.....	\$100.00
Howard D. Beach.....	50.00
Mrs. Howard D. Beach.....	50.00
W. H. Monahan, Jr.....	50.00
J. H. Brakebill.....	50.00
Felix Schanz .....	50.00
Geo. W. Harris.....	50.00
Alva Townsend .....	50.00
G. L. Hostetler.....	50.00
Emme Gerhard .....	50.00
Harry B. Wills.....	50.00
O. C. Henry.....	50.00
Martin Schweig .....	50.00
Charles D. Kaufmann.....	50.00

## LIGHT AND SHADE AND THEIR APPLICATIONS

By M. LUCKIESH

THE present work by Mr. Luckiesh considers primarily the scientific phase of light and shade. He directs you how to observe, record and control illumination to produce varied results.

Shows you how to study the application of the fundamental principles; the effects of the distribution of light, its relation to the object illuminated and the influence of surroundings upon the scene of illumination.

The subject is so presented as to be fully within the comprehension of those who have not received a particular scientific training.

THIS IS A BOOK THE PHOTOGRAPHER  
HAS LONG DESIRED

135 illustrations, 10 tables and 266 pages.

Price, cloth, \$3.00 net.

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636 Franklin Square Philadelphia

## PRINT PERFECTION AND HOW TO ATTAIN IT

DR. B. T. J. GLOVER

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DR. GLOVER intends this work as supplementary to his excellent pamphlet on "Negative Making." The fitness of the negative for the purpose was fully considered in this former publication and the photographer in "Print Perfection" will find what is most helpful to him in getting the best possible results in the positive picture (the print). The working methods are most worthy of consideration. The quality and behavior of various printing methods as regards exposure, development and finish is exhaustively entered into and the practical worker as well as the novice will find the book of significant value.

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## AS WE HEARD IT

C. Caldwell has taken over the studio of W. W. Forsythe, Dundas, Ontario.

W. E. Montague has returned from Greenfield and re-opened his studio in Carey, Ohio.

A voluntary petition in bankruptcy has been filed by E. M. Morrison, of Visalia, Calif.

Ole Haugen has returned to Burke, S. D., and is planning to open a studio in the Forbes Building.

F. H. Bohnhoff, of Elizabeth and Hanover, Ill., has recently purchased the Cowles Photo Studio, at Stockton, Ill.

Frank Trevor, of St. Thomas, Ontario, has disposed of his photographic business to F. B. Brown, of Timmins.

W. H. Ogden, of Indianapolis, Ind., has returned from Florida and will resume his work in home photography.

J. Will Wishka, formerly instructor at the Illinois College of Photography, is equipping a new studio at Urichsville, Ohio.

Fire of unknown origin destroyed the studio of E. C. Francisco, Lebanon, Tenn., on July 10th. The damage is estimated at \$4,000, with \$2,000 insurance.

Kettering & Reynolds, of Little Rock, Ark., are now located in their new building, 1515 Main Street. Photographs were given away as souvenirs at the opening.

George G. Rachels, of Searcy, Ark., is looking for a good location for a studio. How about some of those towns we have mentioned in the BULLETIN OF PHOTOGRAPHY in which there are no photographic studios?

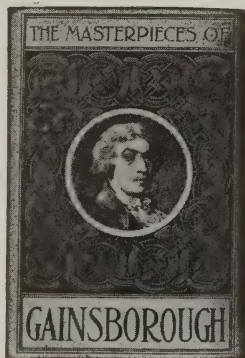
The studio of Maxwell C. Peel, Truro, N. S., was damaged by fire on July 29th, to the extent of \$1,000. The fire was caused from a gas jet which had been left burning in the drying room and the building was enveloped in flames before the fire was discovered. There was no insurance on the building or contents.

The Cleveland Photographers' Association held their meeting at Hotel Winton on July 14th, and elected Harry Devine, of the Photocraft Company, chairman of the Association and Will J. Guest, of the Horton Studios, secretary.

Commercial photographers of Long Beach, Calif., met on July 22nd, at the office of L. J. Inman, 322 Commercial Building, to form a permanent organization to further coöperation among the members of the craft. Officers elected at the meeting were Joe Amson, President; Harry M. Reithner, Vice-President; L. J. Inman, Secretary and Treasurer. It is the intention of this Association to meet weekly and to acquaint the public through advertising with the uses and needs of commercial photography.

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# BULLETIN OF PHOTOGRAPHY

[TRADE MARK REGISTERED]

IN WHICH IS INCORPORATED "THE PHOTOGRAPHER" AND THE "ST. LOUIS AND CANADIAN PHOTOGRAPHER"

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## Editorial Notes

Charles Ponzi, the Boston mail-order swindler, is out of prison, and needing cash, is offering an exclusive interview and exclusive photographs to the highest bidder. Well, we hope there will be no bidders. In fact, if we had our way, we would banish all photographs depicting criminality from the newspapers. We sometimes lament that the work of the fathers of photography should have, in these days of culture and enlightenment, to be turned to such sombre uses. But such is life. The pity of it! And another paragraph informs us that peaceful Kansas City has 2,688 photographs of suspects and criminals in its detective department. Our reflection on this news is

that it might well be denied publication. The majority of our lay contemporaries sadly need more judicious editing.

\*

Flashlight accidents have recently occurred which point the moral of extreme care when handling these compounds. A photographer was carrying a flashlight compound in a suit case, when the impact of an automobile caused an explosion and the man's death. In another instance the careless use of flashlight apparatus caused the burning of large buildings. We make mention of these regrettable circumstances, not in any alarmist spirit but merely to utter a word of caution now that the flashlight season, if we may so term it, is about to open. On the whole, flashlight accidents are comparatively rare, but as the newspapers, when fatalities occur, always feature them, we deem it a duty to remark that all photographers are as a rule careful in this class of work. For over forty years we have sat to flashlight photographers and have never witnessed an accident.

\*

The *Wichita* (Kan.) *Eagle*, in the course of a sprightly article on "Photography," remarks: "Probably one out of every twenty families in this part of the world has a camera, and virtually every man, woman

and child knows how to take a snap photograph, the only condition necessary being sunlight." After some references to the murder of an American in Persia for snapping a sacred fountain, our contemporary proceeds, "America photographs everything and everybody." That is true, and the habit is obviously on the increase. The camera is a constituent of one's Lares and Penates, and will never be displaced. What interests us in the matter is the fact that the newspapers are devoting more and more space to the subject. But we are not satisfied with this. We want to see crime abolished from the newspapers and the space devoted to the arts and sciences—photography among them. It is a sad reflection on our boasted civilization that the newspapers fatten and batten on the records of crime, when there is so much else to interest humanity.

✱

The many photographic publications that reach our desk—and they come from all over the world—have a remarkable similarity one with another. Each, of course, by style and other things indicates the country of its origin. France, England and Italy are running each other pretty hard in the matter of "get up." Papers, illustrations, typography, press work, combine to produce beautiful looking publications. Textually, there is not much to choose between them, irrespective of local news. Perhaps the most satisfying publications are the house organs of the various great companies. We refer to this matter for the reason that years ago highly ambitious "art" photographic journals were produced in Europe. But they were before their time. However, with the enormous advance in public taste, perhaps the moment has recurred for some ambitious publisher to revive the idea.

✱

Among our newspaper cuttings recently was one headed "No Photo Gallery." The item read: "Andrew Lund has closed his photograph gallery and, with his family, gone to look after his fruit farm. This leaves Batavia, Ill., without a photograph

gallery for the first time in many years." We are further informed that Mr. Lund's establishment was one of the business landmarks of the city for twenty-five or thirty years. Cincinnatus, the ancient Roman ruler, we read, went back to the plough after years of Imperial sway, but it is not often that we hear of a photographer deserting his studio for the simple life. As a rule, photographers love their businesses too well to change. Batavia, we conjecture, will not be long before a new studio is opened there. Those of our readers in search of a location should investigate it. To improve upon William Shakespeare, "The earth must be peopled—and photographed."

✱

"I get the BULLETIN every week and enjoy it very much," writes E. Willard Spurr, of Pasadena, Cal., who describes it as a great country for photographers. He declares it quite hard to build up a business on square principles, but he is sticking to the ethical side of the profession. We infer that the free-sitting pest is rife in that sunny land. Says Spurr, "Every photographer makes sittings free, gives one print, and then goes after the victims' hides." We are sorry to read this, and hope action will be taken to remove the blot. Spurr is enthusiastic over his wonderful home and his Salon of pictures of all kinds, photographs, mezzographs, oil paintings, miniatures, and bichromate prints. He has twenty-six awards to his credit. What man has done, man can do. California is big enough for scores of men of Spurr's calibre. But, for goodness sake, let us metaphorically tar and feather the "free-sittings" fiend.

✱

Hats off to the Carman Studio (W. M. Manning, Proprietor), De Ridder, Louisiana, for a fine piece of illustrative work in *The De Ridder Enterprise*, which recently brought out a forty-page special agricultural prosperity edition. This is an amazingly interesting issue. De Ridder, the metropolis of the Highlands, is flourishing. "Sawmills

have risen like mushrooms in the midst of the forest." Paper mills, turpentine plants and other enterprises are spoken of, and cotton is not disregarded. The scores of photographs of places and persons which illustrate this issue of the *Enterprise* were taken by the Carman Studio. Another description of De Ridder and Beauregard Parish is the "land of a thousand crops." From the urban confinement of South Franklin Square, Philadelphia, these views of De Ridder's fruit and cereals look good and "make our teeth water." "One of the best little cities in the state" has much to be thankful for to photography, which is thoroughly capable of backing up the city's determined efforts to boost itself.

✱

An aerial picture map of the United States is in progress and it is estimated that it will take from five to eight years to complete it, according to Major-General Patrick, chief of the Army Air Service. Ten thousand miles are being photographed in Texas, and the work will occupy three months. Chicago and vicinity, 1500 miles; Missouri, 500 miles; the Missouri River, 1000 square miles; Kansas, Arizona, California, Hawaii and the Philippines are being worked over. There are sixteen photographic sections of the air service in the United States and their dependencies, and during the current fiscal year it is expected that 30,000 square miles will be photographed. Truly a colossal undertaking described as "the largest aerial project attempted by any country."

✱

Where are the utilitarian services of photography in modern life to find their limit? The Olympic peninsula in the northwestern State of Washington has, according to local particulars, the greatest timber stand on the Pacific Coast, unbounded scenic advantages and great agricultural possibilities, also, it is thought, considerable mineral resources. It is proposed to have the section exploited by means of photography, at a cost of \$2000, and to have the entire issue of the *Rotary*

*News* devoted to the peninsula. The matter was brought before the Rotary Club, at which one of the speakers, extolling the finger print plan, observed that legislation is now proposed whereby when every child reaches school age, finger prints be taken and placed on file at Washington, D. C. One is lost in amazement at the ramifications of the camera.

✱

### Use Intelligence in Appropriating Information

Have we not all heard the plea, has not the old story been told time out of mind, by the professional photographer as a palliative for his ignorance: "Oh! I have no time for your experimenting; it is not expected of a man of business to squander the precious hours apportioned for gathering in sufficient to meet expenses in trying something new under the sun?" Leave that to the amateur and if he happily lights upon anything of practical value to the profession, we can appropriate it and hold it in *fee simple*, even if we fail to make acknowledgment for our indebtedness.

Why, there are even men in the profession who never take a photographic magazine unless it is sent as a sample copy, and then they cut out the illustrations to copy and pass off as their original ideas. They know the whole thing, may perhaps condescend to read the advertisements and send for free samples proffered. But let us not be so wholesale in our condemnation of their lack of faith. Is not the professional sometimes justified in his course? May he not be absolved of the looking "askance and doubtingly" at some of the advice gratuitously offered in the photographic publications? He must often add considerably more than the proverbial grains of salt to the information before he can intelligently digest it. "An ounce of prevention is worth a pound of cure," in the schools, but no artist who aspires to touch the psychological faculty dares despise the opinion of his



contemporaries. He must, to a degree, at least, conform to their sentiments and feel the general pulse of his community. It might even be asserted that it is the adjustment of the rules of the particular art to suit the requirements of the cultivated mind, which constitutes the merit of the artistic work and the ability of expression of the artist.

How many of us who have a reasonably good ear for music would confess, if we dare be honest, that we derive less enjoyment from the performance of a composition of elaborate technique displaying the mechanical mastery of musical chords, than from a simple melody played with feeling and expression? In a poem or a picture or a piece of music there is one aspect which appeals solely to those who have been trained in that particular art, and another which appeals to ordinary mortals with a natural sense of appreciation of the beautiful. But would it not be preposterous and just as dogmatic as the contenders of "Art for art's sake" to claim that the artist should do violence to the established canons of art, to please an uneducated public of only natural-born taste for art? Nevertheless, we shall contend that the artist does not hold

art in *fee simple*. The public naturally and justly feels its prerogative in this particular and has a claim upon the artist which he must respect, and the cultured public is not slow in asserting this privilege. Should not this natural faculty of taste and sane judgment, which has evolved, untrammelled by scholastic constraint, have the right of assertion? People decide on the merit and worth of a work of art and pronounce the verdict of success or failure, and time proves their decision correct.

Should not this faculty and sane judgment, which is not the exclusive property of any special class or profession, but common to ordinary intelligence, be as much considered in rendering judgment as the inflexible rules of the specific performance known only to those trained in a particular cult? To be sure, public artistic taste varies from time to time just as the standards in anything else vary, and it may differ in different societies, but really herein is the life and spirit of art, the environment for its growth and progress. "Art is long and time is fleeting," but the grave of conventionalism is not its goal, and with all the changes and fluctuations of opinion, there will be growth and development and not mere integration.

## Simplified Photo-Ceramics

On account of the inherent difficulties of the process, ceramic photography is one of the least exploited branches of photography. Comparatively few professionals handle ceramic work, and then only at high prices. This state of affairs is to be regretted, as a vitrified photograph being formed of indestructible material is the only process which furnishes absolutely permanent results, as even the otherwise stable prints made by the carbon or platinum processes are limited to the life of the paper base. Furthermore, vitrified pictures have a beauty and delicacy due to the fusion of the image in the enamel, which preserves the quality of the image without loss of detail.

The print to be used for the process

should be a positive. Glass, film or paper positives rendered transparent may be employed. The positive glass or film should be softer than an ordinary transparency and when viewed backed-up with a sheet of white paper, it should appear clear and well modeled, with detail in the shadows, and having a soft transparent effect. Viewed normally, the vitrified picture will have the same intensity. If a paper positive is used, the print should be of average intensity and on thin paper having a regular grain. Albumen prints answer perfectly, but collodion and gelatine papers do not give sufficient transparency because of the material employed to give body to these papers. The print must be entirely free from hypo,

## CONVENTION DATES FOR 1924

Association	Location	Date	Secretary
Missouri Valley . . . . .		Postponed until 1925	Clarence W. Gale, Beatrice, Neb.
California . . . . .	Portland, Ore. . . . .	August 25, 26, 27, 28 . .	{ I. M. Reed, 703 Market St., San Francisco, Cal. C. F. Richardson, Milwaukie, Ore.
Pacific Northwest . . . . .			
New England . . . . .	Swampscott, Mass. . . . .	Sept. 16, 17, 18, 19 . .	Ira Frank Lindsay, Manchester, N. H.
North Central . . . . .	St. Paul, Minn. . . . .		Jos. Fritsch, Faribault, Minn.
Ohio-Mich.-Ind. . . . .		Postponed until 1925	Merl W. Smith, Hartford City, Ind.
Southwestern . . . . .	Oklahoma City, Okla. . .	October 13 to 16 . . . .	J. S. Edwards, Amarillo, Texas

therefore it must be very well washed, as the smallest trace of hypo will destroy the transparency of the image. Generally one can recognize the opaque grains of hypo in the image when the paper has been made transparent.

To make the paper print transparent, proceed as follows: Place the print between two sheets of Joseph paper or Japanese tissue, the image face down, and pass a small flat-iron heated at the flame of a chafing dish over the paper. The iron should not be too hot so as to scorch the transparency or burn the paper. First of all pass the iron well over the surfaces of the proof until the heat thoroughly penetrates it, then place between the Joseph paper or Japanese tissue and repress the iron over it.

The paper print will give a good result, but the positive on glass or film is more transparent and has more detail, so that it is obvious that either of these should yield better results, and as the photographer has the negative by him all the time he should not hesitate to make a good positive for the purpose. The image to be reproduced being positive, it is evident that the vitrified image will be reversed from left to right. In the majority of cases this is unimportant, but if it is desired to have a non-reversed image, the positive may be printed from the opposite side of the film, or, in case glass forms the support, the emulsion may be stripped and reversed.

Sensitizing, developing and washing should be done away from daylight, in a room illuminated by an ordinary lamp, a

yellow or red light being unnecessary. For the former two operations the air of the room must be neither very dry nor very humid.

The opal plate to be sensitized must be absolutely clean and should be wiped with a soft cloth dipped in alcohol. If the plate is soiled, it must be placed for an hour or so in water, to which a small amount of nitric acid has been added, then wiped dry and treated with alcohol. Ordinarily, treatment with alcohol is sufficient.

The sensitive collodion (which keeps for three to four months) is spread on the plate in the following manner: Hold the plate by the edges and slightly inclined, then pour upon it across the top the amount of collodion deemed sufficient to cover the plate. Let the liquid flow down almost to the bottom and then incline the plate first to the left corner and then to the right in order to avoid streaks. Return the surplus collodion to the bottle.

Place the plate to dry on a sheet of blotting paper, the coated side uppermost and keep at a slight angle so that the return flow of collodion is avoided. When the collodion has "set," finish drying the plate in the drying dish, withdrawing the plate as soon as all traces of moisture disappear.

The drying dish consists of a base containing a water reservoir, which is filled from time to time as the water keeps boiling. Under this tray is an alcohol lamp,

**CIRKUT ENLARGEMENTS**  
**MORTON & CO.** 515 MARKET STREET  
 SAN FRANCISCO, CAL.

which is kept burning quite low and serves to maintain the desired heat. The collodionized plate is placed with the coated side up in the inner tray, the surrounding water bath providing an even and unvarying heat.

Immediately after drying and without waiting for the plate to become completely cold, place the positive in contact and expose the plate in the printing frame. For timing the duration of the exposure, use a photometer, similar to those employed in carbon printing. If gelatinized paper, which is slower, must be used a higher number of the photometer must be taken.

The hydrometrical phenomena that are staged under the influence of light are highly interesting. The sensitized collodion film has lost the property of absorbing moisture in the high-lights, while the parts corresponding to the half-tones and shadows are capable of taking up moisture again. On taking the exposed plate from the frame, the parts of the plate which are capable of absorbing moisture are affected by the humidity of the air in the room where developing is done and cause the vitrifiable enamel, which forms the image, to adhere in these parts.

After exposure, warm the plate slightly in the drying dish so as to carry off the excess moisture, which would make the image come out very slowly, and then place it in a tray and dust on the photo-ceramic enamel, using a soft brush. The deepest shadows are first apparent, then the half-tones, and after two or three minutes the image will have a complete scale of gradation. Over-exposure causes the image to appear harsh, while under-exposure produces a gray, flat result—the blacks and half-tones having about the same intensity. By raising the temperature of the plate the contrast is increased so that in case under-exposure is suspected, the plate may be heated above normal before development, but in case of normal or over-exposure, this must be carefully avoided.

If the exposure is normal and development properly carried out, the image will be

an exact reproduction of the positive from which it was made.

When development is complete, put the plate in the rack and plunge it instantly into a tank of water. Remove any free enamel from the surface of the water, withdraw the plate and, after cleaning the beveled edges with a soft cloth, place in the rack to dry.

If retouching is needed, this should be done before the enamel is baked. Any black spots are scraped off with the point of a sharp knife. Small white spots may be filled by using some of the photo-ceramic enamel with a little essence of lavender, applying by means of a small pointed brush.

Baking requires a special oven and is better handed over to ceramic firms who make a specialty of the work. Such firms may be found in nearly all of the larger cities.

The ceramic proof may also be colored with vitrifiable colors, the work being fairly simple and demanding no knowledge of design or of painting.

The instinct of the worker must guide him in the choice and mixing of colors, as no directions can be given on this point. All of the colors are slightly altered by baking and it is an excellent plan for the beginner to arrange a sample scheme of colors on an opaque plate and bake this so as to observe the effect of baking on the colors. The colors are baked in exactly the same way as the original image of enamel.

Ceramic photography finds an important application in souvenirs of all kinds, brooches, buttons, breast pins, charms, watches, etc., while for family mementoes it is preferable to any other form of photography owing to its absolute permanency.—*Les Nouvelles Photographiques*.

✱

"You Americans are queer people," remarked the English visitor.

"How's that, Lord Blessus?"

"You speak of a swindler as a 'confidence man'."

"Well?"

"By jove, sir, you can't put any confidence in the bally chap at all."





"DOLLY"

By Arthur Banfield, F. R. P. S., of the Pictorial Group of the Royal Photographic Society  
From the exhibit at The Camera Club, New York and the Smithsonian Institution, Washington, D. C.



"THE MOTH"

By J. C. Warburg of the Pictorial Group of the Royal Photographic Society  
From the exhibit at The Camera Club, New York and the Smithsonian Institution, Washington, D. C.

"PROGRESS MEANS SUCCESS"

# ASSOCIATION NEWS

Published under the authority of the Board of the Photographers' Association of America,  
under arrangement with the publishers of Abel's Photographic Weekly  
and the Bulletin of Photography

S. R. CAMPBELL, JR., Secretary, P. A. of A., 722 Bond Building, WASHINGTON, D. C.

## The Milwaukee Convention

Those of you who did not get to Milwaukee for the Convention no doubt think the Secretary has completely passed out, but here we are, ready to get the Grand Old Column back in print and, if possible, give you a faint idea of what you missed by not making the supreme effort.

Milwaukee always has had a reputation for record-breaking Conventions of the P. A. of A., and the 42nd was no exception, even in the face of record bad weather. Rain four days out of the five no doubt cut down the attendance from nearby cities, but at that, we have 1496 registration cards to vouch for as many individuals attending the lectures and demonstrations. We speak thus, as the above figure does not include the uncounted Milwaukee public who were admitted to the Picture Exhibit and Manufacturers' Exhibits after two o'clock every afternoon. The classified figures are interesting to scan, as follows:

Studio Owners or Managers.....	821
Studio Employees .....	193
Manufacturers or Dealers.....	177
Guests .....	305
Total .....	1496

That figure of 821 Studio Owners or Managers is the largest assembly of this class since the Association dues were placed at ten dollars and speaks well for the support accorded the Officers of the P. A. of A., as well as the interest taken in the Convention generally. So much for the attendance.

For the rest, it's rather hard to pick out which feature to mention first, although it would seem that the part in which the absentees were instrumental in making a success is deserving of recognition. The Picture Exhibit—it was certainly great the way in which this was supported. Seventy-five frames totaling 1800 lineal feet of space four feet wide had been provided and every bit of it was covered with the best the country could produce. Guess we should not say "country" however, as the English and Canadian Exhibits were equally meritorious and consumed their share of prominence. Some special work from Holland also added a variation to the customary types of work. The frames or easels, of the "A" type, placed the pictures at a slight angle, so that with the ample illumination provided in Juneau and Kilbourn Halls of the Auditorium, made it exceedingly easy to study the Exhibit. (These easels are the property of the Association and will be used for the 1925 Convention, so just bear this in mind when solicited for an Exhibit next year—your work will be as suitably displayed then as at the Convention just passed.)

Among the special Exhibits of photographs was one of ALL Presidents from the first, Mr. J. F. Ryder, 1880, to the retiring President, Clarence Stearns. It was interesting to note the "old-timers" picking out the one who occupied the chair at the time they joined the Association; then following down the line of subsequent Presidents to



point out the Conventions they had attended and also tracing history backward to get acquainted with the early founders of the P. A. of A. The Association is indebted to many sources aside from the individuals themselves, for the assistance rendered in assembling this fine collection and, fortunately, the majority of the pictures on display have been donated to the Headquarters Office.

The Program could have reams written about it, but the best news we have is that the much-looked-for Annual will be published and will include all the talks and demonstrations. No bones about getting the report on time this year, either. Here, just ten days after the close of the Convention we have a wire from the reporting firm

that the transcript of the proceedings has been completed and is on its way to Washington. That's snappy work and will be appreciated by the many who depend upon the Annual for their long distance appraisal of Convention activities. Space is too short to go into further details just at this time.

And to those members of the Association, who did attend the Forty-second Annual Convention, the Officers wish to extend their warm appreciation for the generous coöperation and assistance in making another record-breaking Convention. Each and every one feels repaid for the time and effort spent in carrying out his share of the preparations and has only to recall the friendly spirit or look at the attendance figures for his recompense.

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## OUR LEGAL DEPARTMENT

CONDUCTED BY ELTON J. BUCKLEY, ESQ.

(Mr. Buckley is one of the leading members of the Philadelphia Bar, and an authority on legal matters. If our subscribers have questions on legal points, and submit them to us, Mr. Buckley will answer them *free of charge*. A stamped and addressed envelope must be enclosed for reply. Make your question brief and write on one side of the paper only.)

---

### Why Your Town or City Can't Tax Outsiders who come in to Compete with You

I receive quite a number of inquiries from local business men who say they are hampered a great deal by competitors located outside the State sending in salesmen or agents to solicit orders in the cities and towns. The orders are sent to the parent company and filled from there, either by shipping direct to the customer or shipping in bulk to the salesman or agent, who in turn delivers to the customer. The object of all these inquiries is to learn what sort of legislation, if any, can be adopted to curb this sort of competition.

The favorite method of attempting to curb it is to pass a local ordinance taxing all the concerns that come in from outside. This is expected to remove the advantage that a salesman or agent for an outside concern might have in selling the buyer direct without the usual overhead expense.

The obstacle in the way of all efforts to lighten outside competition by taxation is the law that no local community can tax interstate commerce. When an Illinois concern sends a salesman into Ohio to get orders, and he gets orders which he sends to his Illinois principal, and the principal ships the goods direct to the Ohio customer, or to the salesman to be delivered to the customer, the law says it is interstate commerce and cannot be taxed either by the State of Ohio or by any towns, cities or boroughs thereof.

For instance, I have before me now the report of a recent case right along this line. A certain city, whose merchants were bothered a good deal by outside competition, adopted the following ordinance:

An ordinance providing for and regulating the assessment, levy and col-

lection of annual license taxes upon trades, business callings, occupations, matters and things within the limits of the city, etc., etc.

Section 21. The respective classifications of amounts of license taxes to be paid to the city treasurer, therefor, and to secure license shall be as follows:

. . . Class 31.—Traveling or transient agents, selling or soliciting orders from house to house, from catalogue or sample, and owner or agents with samples or display rooms selling at retail from samples, of advertising, photographs, toilet articles, medicines, brooms, cigars, furs, clothing, silks, dry goods, shoes, merchandise, novelties of all kinds and descriptions, books, magazines, periodicals, study and musical courses, etc., having no licensed place of business in the city nor being entitled by law to sell without a license, shall pay a license tax of \$25 per year, or for a short term in accordance with street sales. . . . Any person, firm or corporation violating any of the terms of this ordinance, upon conviction thereof before the Mayor or any alderman or magistrate of the city, shall pay a fine not exceeding \$100, and in default thereof shall be committed to city or county prison for a period not exceeding ninety days.

Surely a brave and comprehensive attempt to protect the local business interests, but it fell down on practically its first test. A manufacturing concern located at Springfield, Ohio, sent salesmen to take orders from consumers. A part of the price was paid when the order was signed and the balance was paid in monthly installments. Some of the goods were delivered at once by the salesman; the balance were shipped to the buyer direct from Springfield, Ohio. The manufacturer who figured in this case had a branch office in the State, but this merely managed the salesmen who worked within the State, it had nothing to do with selling or delivering goods.

One of the salesmen of this concern was arrested for selling goods without a license. His employer defended on the ground that the business was interstate commerce, not subject to local taxation. The city's attorneys made a very strong argument, based on the fact that the salesman had actually sold and delivered goods and had collected for them, which took the transaction out of interstate commerce, and made it an intra-state transaction, which was subject to local taxation. The court, however, said the business was interstate commerce and the ordinance was therefore invalid. The following extract from the decision will be interesting as revealing the principles on which these cases rest:

The Supreme Court of the United States has held uniformly that the mere fact that the agent made a delivery was not significant, nor does the fact that the principal had a sub-agency in the State control. The fact that these articles were not shipped separately and directly to each individual purchaser, but were sent to an agent by the seller, who delivered them to the purchaser, does not deprive the transaction of its character as interstate commerce. It was only that the seller used two instead of one agency in the delivery, it would seem evident that if the seller had sent the goods by an express company, which should collect on delivery, such a mode of delivery would not have subjected the transaction to State taxation. The same could be said if the seller himself, or by a personal agent, had carried and delivered the goods to the purchaser. That the goods were sent as freight by rail and were received at the railroad station by an agent, who delivered them to the respective purchasers, in no wise changes the character of the commerce as interstate. Transactions between manufacturing companies in one State through agents, with citizens of another, constitute a large part of interstate commerce. It cannot escape

observation that efforts to control commerce of this kind in the interest of the States where the purchasers reside, have been frequently made in the form of statutes and municipal ordinances, but that such efforts have been heretofore rendered fruitless by the supervising action of the United States Supreme Court.

Much of the above is a word for word reproduction of the decisions of the Supreme Court of the United States, which has had these cases before it several times. I remember one interesting case that got to the Supreme Court in which a Chicago wholesale grocer sent salesmen into Michigan for orders. The orders were sent to Chicago and the jobber shipped carload lots

of goods to fill them into Michigan. When the cars reached their destination, draymen employed by the jobber picked the goods up and delivered them to the buyer. One of the salesmen of this jobber was arrested for selling without a license and he was convicted by the lower court. Later this conviction was upheld by the highest court of Michigan, but the United States Supreme Court set it aside on the ground that the business was interstate. In this case the Chicago man even had a storehouse in Michigan, where he stored goods that were rejected, and sales were sometimes made from this. This made no difference; the business was still held to be interstate and free from tax in Michigan.

(Copyright by Elton J. Buckley)

## Depression in Trade and Methods of Revival

*A Talk given by N. S. Kay at the P. P. A. Chester Meeting*

I have selected for my subject one which I believe will be of general interest, that is, the depression in business which many photographers have felt for a year or two. The abnormal trade that photographers experienced during the war is in striking contrast to conditions as we find them today. Making due allowances for the general slackness of trade in the country, is it possible that there exists a falling off in public interest towards professional photographic portraiture? I believe there is a certain amount of apathy or relaxing of interest. If it is real and not only apparent, let us make it our concern to discover the causes and apply the remedies.

The depression is first and foremost attributable to the slackness of general business and the scarcity of money that can be devoted to things that are not absolute necessities, with the result that photographs are one of the first things which cease to interest the public. Further, during the war, thousands of people visited studios who will not be photographed again; their requirements are satisfied. We, as photographers, are powerless to effect an improvement in the general trade of the country. Our concern must be, when trade does revive—and there is distinct evidence of it—to be ready to take immediate advantage, and secure our fair share of the business that will come.

I have given it as my opinion that the public is apathetic, and I believe this apathy is not solely due to the reduced ability to purchase our goods. Now it must be our objective to create in the mind of the public, a renewed interest,

or, as an American motor magnate expressed it the other day, we must create the *emotion to purchase*. This is a strange word to use in connection with the motor industry; it can be more correctly applied to photography, for I do not know of a commodity which makes a more direct appeal to emotion and sentiment.

Co-operative advertising will endeavor to create this *emotion to purchase*, and it is already arousing public attention. I can prove this by actual personal experience. Under the co-operative advertising scheme, there has appeared in the Manchester papers an attractive appeal to parents to have photographs of their children. I can supply positive proof that the effect has already been felt. So give the scheme all the support you can. Its object is to create in the public mind a constant desire for our goods and a feeling that it cannot live without them.

The scheme will endeavor to convince people that photographs, if not a necessity, are yet not a luxury, but a pleasure and one of life's amenities, and are therefore a desirable possession.

If we, as photographers, are to create this desire we must, for one thing, first eliminate the dislikes attendant on facing the camera. The interest that people are evincing in amateur photography and the appreciation they have for the unconstrained and natural results of snapshotting convince me that photographers would do well somewhat to alter their methods in the studio, and endeavor to produce *more spontaneous work*. We have all heard, *ad nauseam*, such remarks as: "I never make a good photograph," "I make a better snapshot,"



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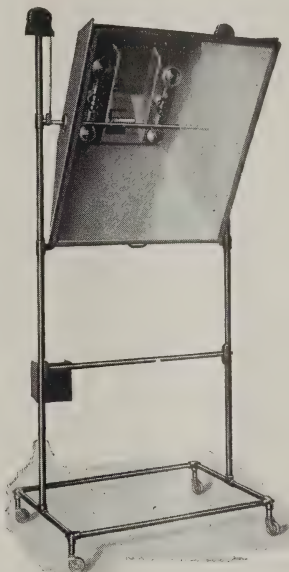
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"I would rather go to the dentist," which exactly means, "I hate the boredom of being posed this way and that way, the long delay in getting the lighting and focussing right, and, when I am all fixed up, being asked to do something I find utterly impossible—to look pleasant."

Let us remember that *we* are *more* interested in our work than are our sitters, that seconds to us seem much more than seconds to them. We must study their comfort and work quickly and quietly if we are to secure the natural expression. It is far better to disregard relatively unimportant details, than, by prolonged arranging, to reduce our clients to a condition of boredom and weariness.

Posing is essential, and I am not advocating slipshod methods, but I do think we should avoid long preparations by developing a quick perception and working rapidly. If we do this we shall go a long way to abolishing one of the terrors of facing the camera. Natural expression is what people want, and is all important. If we can combine tasteful composition and lighting, so much the better. We have all had the experience of having submitted, in a set of proofs, one which we considered technically inferior to the others and yet found it selected. Why? Because the expression was the most natural! Believe me, that is the thing that matters and counts almost every time.

It is very often difficult to secure, in a few minutes, an expression of complete composure and naturalness in a sitter we have met for the first time, and we all know the vacuous expression with which we are greeted when some people enter the studio. To such a person we should not merely say, "Please sit here; it is a fine day," or, in Manchester, "Please sit here; it is a wet day." A few moments' conversation with such a person would put them at their ease and reveal to us their natural expression.

I can almost hear some of you say, "This is all very obvious advice," but you must admit that there are many photographers who might improve in this respect. A joke is sometimes useful and necessary. Last week I photographed a girl from Wigan. It would have been difficult to find or imagine a more unpromising subject. She was terribly self-conscious and nervous, and made what she thought was an original remark—"that it was like having a tooth out." I appealed to her to be composed, when she came to my aid by saying: "Why don't you tell me a joke." I replied that I would. "A young miner from your town was being photographed, and when the photographer was arranging things he said, 'I say, Mester, how much are these photos going to cost me?' To which the photographer replied: 'I'll tell thi when I've finished. I want thi to look pleasant.'" She laughed, and all reserve was broken down, and I secured a satisfactory picture.

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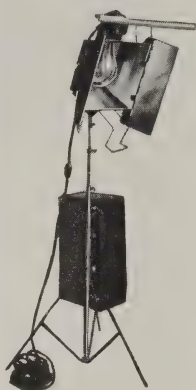
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Another suggestion to arouse flagging interest—introduce novelty. The public want it, so let them have it. They are getting it from our competitors, and our competitors, we are tardily finding out, are not always our fellow professionals, but are the tradespeople, who are making strenuous efforts to satisfy the demand for novelty and to get the surplus money the public can afford for non-necessitous things.

One of the most attractive and business drawing novelties we have had for some years, is the spotlight, or double lighting, and I have more than one proof that it has brought good business. People like it, and it is too good to let it be merely a passing fancy; we should therefore put it to better use. I know that I am now on very contentious ground when I say that it is natural and picturesque to have two sources of light if they are not of equal intensity in monochrome, or of similar color in painting. Double lighting is a power in our hands, if by its use we give prominence to pleasing parts of the composition and do not use it indiscriminately in the way we have seen and are daily seeing.

Novelty in lighting effects, methods of printing and styles of mounting, will help to renew public interest.

Another way of increasing business would be, I am convinced, to abolish the old idea of assuming that a customer requires exactly 6 to 12 prints. Would it not be a good method to

ascertain the exact number of prints that would meet a customer's immediate requirements? If, instead of customers being supplied with more prints than they require for the initial order, they visited the studio to give a *repeat* order, would not this second visit often lead to increased business? I think it would.

What a good thing it would be if our customers, instead of visiting the studio twice in a lifetime, came four or six times; that would be the case if we dropped the custom of supplying a surfeit of prints which might never be used. I contend that people would be photographed more frequently, in other words, would get the habit of being photographed.

Another proposal. The old photograph album was good for photographers; their work was always before people. I have been long enough in the business to remember that the family album was popular and was always given a prominent place in the sitting-room along with the family Bible and stereoscope. In looking through the album, friends were asked to give a photograph to fill a vacant space.

We cannot hope, nor would it be advisable, to revert to the album with its uniform size and kind of print. The various sizes of prints and mounting give a welcome variety to modern portraiture, and it is a means by which a photographer can express his individuality and taste. I, however, advocate that a receptacle should be made that would replace the old

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album system of holding prints. It need not be expensive and should be placed on the market and might even be sold by photographers. It would take the form of a small piece of furniture. The upper part would be a book rack; the lower part arranged to hold papers and magazines, and two hinged falling boxes for photographs. These boxes would have a title in inlaid wood.

What happens to most photographs is this: A photograph is received on, say, a large limp mount. If the recipient has sufficient regard for it, she will place it on a mantel, the only piece of furniture in a room that has a back to support the print. In a short time it will contract curvature of the spine and commence slipping off. Not long ago, a customer told me, such a slipping photograph brought with it a small piece of valuable china. After the print has slipped off the mantel a few times or collected a good amount of dust, its owner will say: "I must get a frame for this," places it in a drawer, along with many more, forgets to order a frame, and probably forgets she even has the photograph.

I noticed on one manufacturer's stand an excellent idea for the temporary display of photographs until frames can be ordered. Our work is not displayed enough; it is not holding the public interest as it might do.

I am sure that a receptacle of which I spoke, from the fact of its being used as a book rack and magazine holder, would command a prominent place in any room, and when the photographs were seen and discussed interest would be renewed in professional work and redound much to our benefit. If the old album was popular, I am sure that the much superior modern examples of our work would compel even greater interest and pleasure.

And my last proposal is this: We all know the keen interest people have taken and are taking in the many beauty competitions. These latter have brought much work for photographers. I feel that I am not making an extravagant suggestion when I say that competitions might be organized and carried out under the auspices of the Professional Photographers' Association, and even embodied in the present advertising campaign. There might be a competition, say, for the best photograph of a laughing child, the best photograph of a crying child, the child with the curliest hair, etc., etc., and I vow that the resultant increase of business that photographers would enjoy might be expressed by another competition for pictures showing the broadest smile on a photographer's face. The competing pictures might form a special section at the next Congress Exhibition.

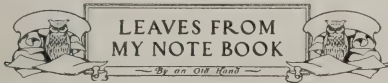
The foregoing are my suggestions to enliven public interest in professional photography. If any of my proposals appear impracticable and far-fetched, pray put them down to my zeal for our mutual benefit. If time permitted, it would



have been interesting and helpful to have heard the opinions of those present.

I would suggest that the subject on which I have touched might form a fruitful topic for discussion at our many local societies' meetings. The P. P. A. and its affiliated societies have done a great deal of good in breaking down the reserve and petty jealousies which have characterized men of our profession, and have shown how mutually dependent we can be, so that the atmosphere is propitious for subjects similar to the one upon which I have spoken to be discussed without reserve, with a genuine desire in one and all to bring forward proposals for creating the renewed interest which is so necessary for the revival of business.

If this attitude of co-operation is backed up by the spirit of progress, persistent publicity and supplying the modern demand for work of a higher standard, professional portraiture will experience a great revival, and will attain its true position and regard in the public mind.—  
*The British Journal of Photography.*

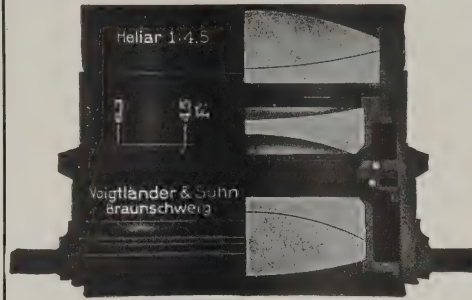


Mann Hatton, who writes the New York doings on the editorial page of the Philadelphia *Public Ledger*, is a man after my own heart. So is Jay E. House, the quaint author of "On Second Thought." Then there is Clinton W. Gilbert, of Washington; Raymond Carroll, of Paris, and others whose combined efforts make the morning *Ledger* the readable paper. "A fellow feeling makes us wondrous kind." Before ever I had anything to do with photography I worked on big daily newspapers in Europe and as birds of a feather (mentally) flock together, I'm quick to spot a good bit of journalese, especially when it takes photography as its theme.

✱

"Mann Hatton" (an obvious pseudonym) calls New York the greatest, largest, noisiest, wealthiest, most beautiful, progressive, aggressive, possessive city in this wonderful old world of ours. He says: "Photography, a fine art, even in Poughkeepsie or Podunk, has reached its perihelion there," is at its zenith, in fact. Undoubtedly photography has a great vogue in New York. And the ships and the rivers and the harbors are wonderful, as I am in a position to testify,

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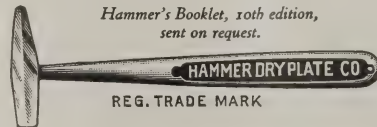
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for I passed fifteen years among them. And I met his "aristocracy of the East, the debutantes, the flappers, men and women of distinction, politicians, painters, poets, steel kings, copper barons, theatrical emperors, motion picture magnates, kings and queens of the screen." And I've had enough of them.

\*

The eagle eye of the camera gets them all, says Mann Hatton. Then, after some more of this entertaining prattle, Mann Hatton gets down to business and properly has a serious word to say on photography for which I and many others are, or should be, very grateful to him. To quote: "Photographers have come to be specialists. Some of them go in for ships, some for landscapes, seascapes, murderers, mobs, actresses, and girls of society." We know all this by heart, although it is good to read in an important daily publication like the *Ledger*. Then follows something really serious and useful about the one man in New York, who for at least twenty years has set his photographic specialty in the heart of the animal kingdom—Elwin Sanborn, the photographic expert of the Zoological Park, known as the Bronx Zoo.

\*

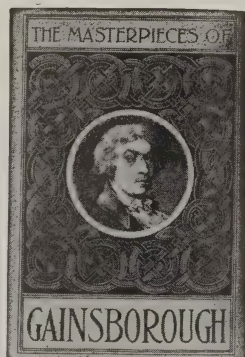
Years ago I photographed in the London Zoo. I also photographed very many phases of scenic, animal, bird, and insect life. And I "took" many distinguished human beings such as those described by Mann Hatton. *Experientia docit!* But of all my photographic pleasures, as seen in retrospect, none equals the delights of nature photography, which has a vast field, since I first snapped cows in a meadow with my hat for a shutter. I saw much of Mr. Sanborn's work while in New York and much appreciated it, as I spent a long, long time in the Bronx Zoo, one of the finest in the world.

\*

It is easier, in my experience, to gain the confidence of most members of dumb creation than that of human beings. Hence, Sanborn's success and that of other nature

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photographers whose work is before me. And even in the African jungle successful results are obtained with comparative ease. For with the exception of the tiger and the wolf, there are few animals that go out of their way to attack mankind unless directly provoked. Even the formidable lion, I have heard Kearton say, mostly runs away from you, so that the dangers which nature photographers run are mostly exaggerated, or provoked by themselves.

\*

Professionally, I think, the field of nature photography is still wide open. I confess to tiring occasionally of the eternal he's and she's of the human kind—the monotony of men, women, and children, pall on one. But consider the infinite variety of the so-called animal kingdom! What an amazing choice of subjects for your camera! I think “Mann Hatton” deserves the thanks of the photographic world for so prominently drawing the attention of his readers to the matter. A young photographer just starting in might do worse than select some brand of photography dealing with animals, birds, insects and fishes for his subjects. Fabre, the naturalist, spent his whole life at work among insects.

\*

## The Taxes on Lenses and Cameras

We invite our readers to take up arms in their own defense and to write to their Congressmen on the subject. Photographers are the only business men who pay a tax on the apparatus they require to earn their living.

There is gross injustice in this. As we have before pointed out, no other handicraftsman is penalized in this way.

The excise taxes on cameras and lenses can only be repealed by an act of Congress, and this can only be brought about by country-wide agitation. There are over fourteen thousand professional photographers in the United States, and it is safe to say that the majority of them are adversely affected by these excise taxes.

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Now, if all these sufferers will bombard their Congressmen with complaints on the subject, pointing out the inequitable nature of the impost, the effect will assuredly be to hasten the time when Congress will remove those taxes. The repeal will not be brought about until there is considerable agitation to force the hands of the legislature.

We sound this first note with the determination to follow it up by others, and to maintain the agitation until Congress is moved to perceive that photographers have a just grievance and will remedy it.

✱

## A New Association

The Photo Finishers' Association of America was founded in December, 1923. It now has divisions in Iowa, Wisconsin, Illinois, Chicago, Minneapolis, Milwaukee. We have received a batch of Association literature which pleases us. There is a code of ethics, membership application form, and a card with spaces for additional names for finishers' mailing list. Then there is No. 1 and 2 of *Developments*, the Association's house organ, a human and snappily written publication, bright, readable, stimulating and optimistic. The office of the publication is The Camera Shop, Box 1015, Rockford, Ill. There is to be a convention at Chicago, November 6th and 7th.

It is obvious that the Photo Finishers' Association of America will spread, in time, to all the States of the Union, and become a useful and powerful body. There are many thousands of "photo finishers" in America, with a common cause, that of serving the public well and honorably and the BULLETIN OF PHOTOGRAPHY tenders the Association its encouragement and support.

The P. F. A. of A. is against price cutting. It stands for good workmanship, dignified advertising, fair discounts to agents and fair prices to customers. It is against premiums.

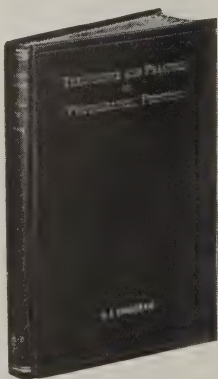
We think there is a great future before the Association. As the Wisconsin Secre-

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tary and Treasurer, W. J. Mercer, observes, in a letter to the trade, "Hail! Hail! The millenium has arrived." We know that very many of the readers of the BULLETIN OF PHOTOGRAPHY are directly interested in photo finishing.

The address of the Secretary is T. R. Phillips, Secretary, P. F. A. of A., Washington, Iowa.

## AS WE HEARD IT

S. D. Weaver has re-opened his studio in Sterling, Ill.

Jesse Herbert has opened a studio in Greencastle, Ind.

H. O. Blodgett has opened a new studio in Rochester, Ind.

Frank Spencer, of Georgetown, Ohio, has purchased a studio in Blanchester, Ohio.

P. W. Needham, of Wabash, Ind., has opened a ground-floor studio at 120 South Wabash Avenue.

Roy Hill has rented a suite of rooms in the Hess Building, Gooding, Idaho, where he will soon open a studio.

Glen Lowry, formerly with the Bachrach Studio, Wilkes-Barre, has opened a place of his own at 744 Main Street, Stroudsburg, Pa.

E. Ellis Pollock has opened a new studio in Santa Rosa, Calif. He was official photographer during the war for the United States School of Military Aeronautics in Berkeley.

Miss Ella G. Ball, photographer, of College Avenue, has purchased from A. C. Smith a building site on Conestoga Park Terrace, upon which she will build a new studio in the near future.

After conducting a studio for 55 years, A. Hilburt, of McAlester, Okla., has been forced to close his studio and retire from the photographic business on account of failing eyesight.

Joseph Sabatino, photographer, 1612 Main Street, Cincinnati, Ohio, filed a voluntary petition in bankruptcy in the U. S. District court on August 4th. He listed assets of \$240 and liabilities of \$3,852.70.

L. Ernest Plouf, of Haverhill, Mass., has purchased the location and entire equipment of the Goss Studio, at 37 Merrimack Street, Haverhill, and after extensive alterations and improvements have been completed, will do business at the new address.

Fire in the Harrisburg Photo-Crafters Studio, Harrisburg, Pa., on August 6th, was attributed to the excessive heat. The theory advanced is that the rays of the sun pouring through the glass skylights set fire to photographic materials that were on a table directly beneath one of the skylights.

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## Prints on Self-Toning Papers

The use of self-toning paper is apparently too simple a thing to justify anyone writing about it. Nevertheless, three facts have been frequently impressed on me recently which lead me to believe that it may be one of those simple things which can run into a lot of misunderstanding.

First, there are some really beautiful modern self-toning papers on the market. The process is certainly not obsolete. Second, there are numerous self-toning prints about, which are anything but beautiful! Third, users often complain that they can do no good at all with so-and-so's paper.

The most important thing, in my estimation, is the essential difference between certain papers, according to their makers. Some require a preliminary wash, others must be plunged direct into fixer. Apart from this, I do not know any fundamental difference.

With all the papers requiring a preliminary wash, I have had excellent results by printing fairly deep, washing in running water, and treating in a weak solution of hypo (1½ ozs. to 10 of water), to which was added a couple of crystals of soda carbonate or a few drops of carbonate solution. Seven minutes is the average time in this solution for rich brown tints. Deeper printing, followed by a stronger fixing solution, tends to give more chocolate hues, and different makes vary in the exact shade of color given by any

time or strength of fixing. With the other kind of paper, I use the same bath, but omit the wash. After fixing, ten minutes' washing with constant turning over is all that is required.

Purple and bluish tones are encouraged on any paper by the addition of salt to the fixer, or by the use of a preliminary salt bath.

There does not appear to be much room here for getting poor results. Let us see where errors can crop up. First, the use of a weak negative. This is likely to give a washy print which cannot show anything like a rich-colored deposit either in brown or purple. Second, the use of poor or contaminated or acid hypo. This will spell stains and uneven toning. The addition of a little carbonate is a guard against an acid condition of the hypo. Third, insufficient fixing. I have done this myself, and not realized it till the prints darkened with time. Fourth, imperfect washing, or washing or handling with dirty implements. This results in all sort of jazz and after-effects. But with a modicum of care, first-class prints on modern self-toning papers are easy.—THERMIT in *The British Journal of Photography*.

\*

Men who try to do something and fail, are infinitely better than those who try to do nothing and succeed beautifully.

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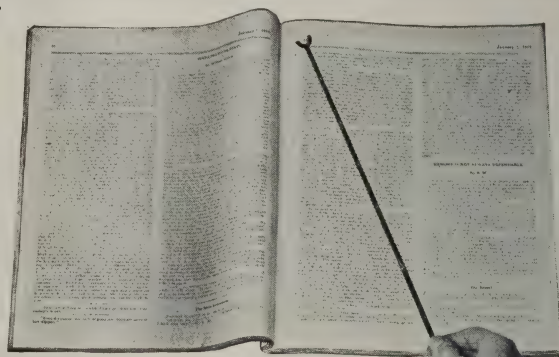
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VOL. XXXV, No. 891

Wednesday, September 3, 1924

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## Editorial Notes

We are glad to see so intelligent a man as Glenn H. Curtis speak in terms of praise, as he recently did in an interview, of photography as a map maker. It appears that he was once concerned in the laying out of golf and archery courses, and he is quoted as saying "that \$20,000 would have been saved had he been afforded the advantage of aerial surveys." The Florida papers are enthusiastic on this subject. A well-known photographic firm has an aerial department which has been working in that State for many months. There appears to be a determined effort to put Florida on the map and to spread the pictorial records all over the world. So that between California and

Florida there is keen advertising rivalry—not to mention other parts of this great and progressive country. Well, it's good for photography, anyhow.

✱

"Posture photography" is, we suppose, what we should term the use of the camera in the laboratories of physical educators. When the United States Army was being organized for the recent war, a large percentage of otherwise good material was rejected or sent to corrective bases for physical improvement. Now, we learn, the camera takes a photograph of the subject and the defects of the candidates are shown to them before they have time to change their clothes. The subject is obliged to recognize his defects in posture and becomes interested in improvement methods. Entrants to colleges are subjected to posture photography, are given corrective or special exercises, and "after looking at his own silhouette, he is often willing to admit that there is abundant room for improvement." Verily, photography has manifold uses in modern life.

✱

The wealth of photographic illustrations which characterize the newspapers has lately assumed a greater international aspect than ever, hence if the hour ever came when photo telephony and its allied systems

became really practicable, fortunes would be made out of the time saved. But the specimens, so far reproduced in the newspapers, do not seriously rival the qualities of roto-gravure supplements, or even the myriads of half-tones that they are printed from. Indeed, some of the Cleveland-New York experimental cuts are scarcely recognizable or distinguishable. They look like primitive half-tones before the cross-line screen was adopted to break up the lines. It's all very well to transmit a crude line subject, but the public has been educated up to truth of tone and gradation, and will not be satisfied with anything else. Apparently we are a long way from getting it.

\*

The lay newspapers at Milwaukee and elsewhere are containing appreciations of the work of F. E. Ives in half-tone etching and color, which we are glad to read. And recently the renowned experimentalist has had to come out in the pages of *The British Journal of Photography* and defend his position. Ives is usually unanswerable in his polemics. It is unfortunately a habit with many to ignore the efforts of earlier workers, but we are not without hope that we may soon see practical results issue from Mr. Ives' labors. As we printed out in the *Photographic Journal of America* last year, we consider his method of producing motion picture films in color by far the simplest and most efficient that has been devised.

\*

We note with interest that aero-photography is coming "a little nearer to earth" than the altitudinous results upon which we have so frequently commented of late. The other day we saw a photograph of a large hotel and its grounds, taken probably only a few hundred feet from the earth. By this, the visitor was enabled to get a very good idea of the place. Before long we expect to see this kind of aero-photograph figure largely in advertising literature. Our friend, W. N. Jennings, recently showed us some excellent examples of this class of work. While the surveying

uses of aero-photography are considerable, there is no doubt in our minds that the field for the industrial applications of this branch of photography are vast. Many companies specialize in aero work all over the world.

\*

Two girls are about to brave the hardships of the Alaskan wilds for the purpose of taking photographs of animal and bird life. The old hand, Snow, African and Alaskan big game hunter, says the north is no place for women. The girls laughed and left Oakland, Cal., for the frozen wastes. This makes a pretty newspaper story. So does anything nowadays in which the fair sex attempts something out of the common. The hunger for sensational reading on the part of the public and the feverish appetite in newspaper offices for uncommon items of news, however, very often elevate trivial incidents into undeserved prominence. Probably the girls referred to have thought better of their contemplated adventure. At any rate, we scan the item with suspicion.

\*

"Dark Days," is the title of a twenty-four-page pamphlet issued by the James H. Smith and Sons Co., of 3544 Cottage Grove Avenue, Chicago, Ill., which deals in detail with the firm's well-known Victor Studio Flash Cabinet. The uses of the apparatus are minutely described and illustrated, and there are reproductions of eight specimen portraits produced by the system.

The apparatus is all metal and it is light and portable. The ignition system is simple, the smoke does not escape from the cabinet and is easily disposed of. All the working details of the installation appear to be well thought out, and we advise our readers interested in flashlight work to send to the Smith Company for a copy of the pamphlet.

There are enormous numbers of photographers who, of necessity, find an efficient flashlight system an essential part of their equipment, and to these the Victor Studio Flash Cabinet should appeal. Messrs. Smith point out that "the Victor Cabinet

makes a skylight unnecessary, and you can, therefore, locate your studio wherever you consider the possibilities of securing business are the best." This convenience appeals to a very large class, as we know by our lengthy association with the craft.

✱

Photographic expeditions are common in these days, so much so that most of them fail to attract public notice. An exception to the rule, however, is the enterprise commissioned by the Hispanic Society of America, more commonly known as the Spanish Museum. A complete collection of photographs of scenes in Spain is to be made by Mr. and Miss Anderson, who expect to be at work a year, and to bring back with them 10,000 pictures, the larger part they will make themselves. The Society is forming a complete library and collections of photographs, so that they will be prepared to furnish information on almost any subject relative to Spain. Miss Anderson has been in charge for three years of the photographic department of the New York Museum and is fully conversant with the requirements of the work.

✱

Canada, according to information made public, is making extensive use of aerophotography, indeed, it is claimed that the dominion is leading the world in this respect. Be that as it may, we are interested in reading an account, in the *Manitoba Free Press*, of the work, under the direction of Mr. J. W. Pierce, the Dominion Land Surveyor, of taking oblique aerial photographs. It appears that according to this system it is not necessary, for surveying purposes, to adhere to the vertical method, and thus to avoid ascending so high, but by the employment of the oblique method to take in a wider sweep of country, and by suitable adjustments, to obtain a photographic map of any area however vast. It appears, from the description of the method, that the oblique method produces distortion, but that ways had been discovered whereby the entire area shown in a picture could be

plotted out. "The use of grids—transparent paper marked off in converging lines to a point far off the paper—gave a rough indication of the area in each square on the picture. Grids with different markings, varying according to the elevation of the camera, when the picture was taken, had been found necessary. Such grids were varied to ten feet in elevation. That gave a very close check on the territory covered." The photographers in Canada work for ultimate map-making and it appears that the cartographic artists obtain all they want from the many oblique photographs that are taken of the territory. The point of the photographic method appears to be to obtain negatives of every foot of ground, in sections of ten square miles.

✱

We are glad to see recognition of the optical labors of William Taylor, of Taylor, Taylor and Hobson, conceded in an American journal. Mr. Taylor has over 200 patents to his credit, but personally has made very little noise in the world, although of course his firm is exceedingly well known. The famous Cooke lens, issued by T., T. and H., was not as is commonly supposed the work of a member of this firm, but of H. Dennis Taylor, connected with the astronomical house of Cooke, of York, England. But T., T. and H. were quick to perceive the manufacturing and practical advantages of a lens system consisting of three simple elements affording all the necessary corrections, and the lens, therefore, has enjoyed a high degree of favor for nearly forty years.

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## Psychology in Portraiture

*Report of a Lecture by M. Apres, a professional portraitist of Paris, before the Chambre Syndicale de la Photographie. With comments by Robert Darzac.*

The science of character analysis and the study of physiognomy have many points in common. While every great portrait painter has demonstrated with his brush his insight into character, not many portrait photographers have been equally as keen on character study. As a matter of fact, though they do not dispute the truth that a photograph should reveal the soul, they have been satisfied in just reproducing a fair portrait of their subjects as they happen to find them and in glossing over the ravages of age.

A portraitist has recently demonstrated these facts not only in theory but in practice. He has proved that a good portrait must be at one and the same time a true picture of the soul and the soul's perishable home of fleshy framework. It is well to give due credit to M. Apers for having established photography on a high plane and for proving at the same time that this viewpoint of the art of photography could, with no great difficulty, be given complete expression.

The portraits which he exhibited at the conference of the Chambre Syndicale de la Photographie readily demonstrate the principles by which he has been guided. I shall attempt to review his short lecture and you will no doubt appreciate its original viewpoint.

A portrait properly executed should be an image of the visible expression of character and sentiment in whatever mood or state the subject happens to be at the time.

By this definition, the portrait is a double study:

1. A study of the form and attitude of movement aroused in the subject.

2. A study of the expression, which is a psychological matter; the term psychology being considered in its philosophical sense as "the study of the soul."

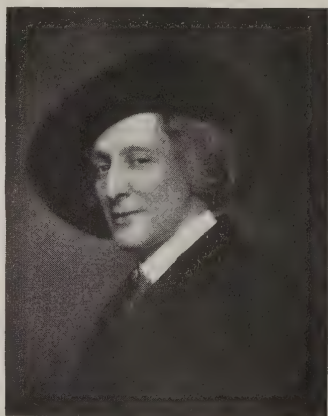
(True photography is, in other words, a self-revealing study of the soul of the subject.) The soul, or the synthesis of intellectual sensibilities and moral qualities, reacts powerfully on the physical body, controlling and actions, attitudes, words and expressions. In civilized life the influence of the inner tendencies of man is restrained or modified. There is frequent discord between our real sentiments and our conduct and expression, so that the face does not show our real feelings, but those artificial expressions which are the result of courtesy and politeness. It is nevertheless true that the true personality of everyone persists beneath its conventional mask. Therefore, if you wish to make a true, living portrait of a subject, you must bring out his inner self, otherwise you will produce a photograph, banal and impersonal and quite often destroyed by retouching.

The role of the photographer, thus regarded, complicates his task and makes a psychologist of him, but it permits him to create an original work. He is able to do this with the coöperation of his subject, whose facial expressions he photographs, after having evoked them by means of the psychological rules, as explained in the lecture.

The chief point, therefore, is to discover and reveal this true expression, not the intent of the average photographer who often makes the sitter become very self-conscious, possessed with the notion of "posing" for the picture.

3. Under such conditions the subject is obsessed with the desire to look his or her best, to appear in the most favorable light, and this nearly always makes the expression ridiculous.

This explains why there are so many bad portraits. They are accurate reproductions of the subjects, but their true expressions



Laughing Girl  
Good Nature  
Sorrow

In Sombre Mood  
In Thoughtful Mood  
The Smile

Prayer  
The Artist  
Tears





Affliction

have been replaced by a vacant, or self-conscious stare. In order to avoid this difficulty, M. Apers appeals to the sources of auto-suggestion and direct suggestion. He states that we have the power to act on our own wills, as well as on the wills of others, without the use of hypnotism or other unusual means.

Auto-suggestion is the exercise by an individual of his own will by concentrating and directing his ideas on his self-determined conduct and action. In other words, the mind can concentrate, at a given moment, on what it wishes. At such a time the individual can put himself into a certain given state or frame of mind, even though the surroundings and the attendant circumstances are not in harmony with him, as, for instance, when he finds himself in a photographic studio. This power of self-suggestion or self-determination we exercise on ourselves each day in various circumstances.

If auto-suggestion is insufficient of itself, we can increase its force by outside expedients, which are strong enough to suggest the actions to be performed. Such suggestions are not mysterious in the least and

are the basis of education. Suggestion makes possible the power of tradition, religion and all the accepted ideas of science, morality and esthetics. For the photographer, suggestion constitutes one of the elements of success in portraiture. In order to arouse in your model the desired expression and posture, it is not necessary that you make a long discourse, but only a few brief suggestions:

"I am trying to prove to you that it is only by looking for the soul of the subject, by seeking and searching the features for every atom of intelligence and sentiment and sensibility that I can make a true portrait of your character. A photographer cannot make a picture to suit his own idea; I must search for that which shall move you to emotion, what will move you to smiles or to sadness.

"I have made some investigations into mental science, as I have wished to disengage myself from all sentimentality, and I exert such influence on the expression of my subjects. I invite all of you to pursue these psychological studies, outside of your



The Miser





Pain

regular vocation so as to make truer and better portraits of your clients."

In other words, the best means of obtaining an expression that is physiognomically natural and sincere, is to make an appeal to the sensibility and sympathies of the subject.

It is desirable that the photographer be sufficiently emotional and have some dramatic expression so as to create by auto-suggestion the proper impression on himself. In this way he can judge and determine what will bring out the best expression in his subject and assist to this effect by his play of conversation or general expression. It is only rarely that the subject or model is unresponsive to the stimulus thus conditioned and fails to fall into a natural and sincere state of mind. It is best to use but few words and never talk above the heads of your models. A few select, well chosen words will express what you mean and have sufficient effect.

A rather original means is used by M. Apers to suggest to his clients the desired expression, namely Music, especially that of the organ, which above all is like a

heavenly voice, capable of impressing the most prosaic natures. One may well note that this method has its difficulties, especially if the subject be no musician and of no poetic disposition. But one would imagine that such a person would forget the object of his visit to the studio and the presence of the photographer, in the mere novelty of the thing.

Knowing how to utilize all the resources of his lens and dark-room, M. Apers has had no difficulty in the use of music. By these means he influences at a distance the expressions of his models and avoids wooden and strained expressions.

To illustrate this wonderful power, he showed proofs of various sittings made during the conference. Unfortunately one essential element was lacking—the music which accompanied the exposures and which would have given an exact idea of his theories.

In all your sittings never *pose* a model. Allow him to sit or stand as he pleases and never indicate attitudes. After you have acted on his mind or soul, let him assume the expression that is natural, the pose that he considers convenient and the attitude that these ideas have aroused in him at the time. You may draw the camera near or go backward, you may light the face as you please, but by no means pose him. The position and attitude in the portrait is not what I have directed or arranged but that which the model naturally adopted.

(We are reproducing twelve of the portraits made by M. Apers using the method above described. We think that these speak better than words demonstrating which his method is capable of producing in experienced hands.—Ed.)—(*Paris-Photo.*)

✱

"I tell you," said the real estate agent, "there isn't a finer residence on earth than this. Just look at the wonderful scenery."

"The scenery is all right," replied the home searcher. "The only trouble is there is too much of it between here and the city."—*The Christian Register.*

"PROGRESS MEANS SUCCESS"

# ASSOCIATION NEWS

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and the Bulletin of Photography

S. R. CAMPBELL, JR., Secretary, P. A. of A., 722 Bond Building, WASHINGTON, D. C.

The announcement of a prize of twenty-five dollars for a new name for the School of Photography at Winona Lake is beginning to bring in suggestions, and, at the same time, some of the names submitted show that there is not a very exact understanding of the kind of name which will win the prize.

When the above offer was made, during the Milwaukee Convention, President Stearns pointed out that the nick-name "Winona School" was robbing the National Association of its identity with the institution and that in as much as the Association was responsible for the founding, operation and success of the place, it was no more than proper that the name of the Association should in some way be linked with that of the—??? What? There you see—we are up against the objection raised by many. They do not like the idea of going to "School" again. Some photographers have told us that if they were to be cited in their home papers as going to a Photographic "School," their patrons would think they never did know anything before and were just starting out to acquire some information about photography.

Before purchase by the P. A. of A., the property was known as Daguerre Institute and the building still bears that label over the doorway. This appellation has somewhat given way to the more popular term "Winona School" to such an extent that some photographers do not even know who or what association is back of the enterprize. What we want is a eupheneous title, not too long, which will if possible, obviate

the word "School," but more particularly incorporate the name of the Photographers' Association of America. Being located at Winona Lake, Indiana, made it easy to connect it with that place in the past—but, there is \$25.00 going to be awarded to the member of the P. A. of A., who invents a better name.

You have until December 31st to get your suggestions into the office of the General Secretary, where they will be duly filed and presented to the Officers of the Association at their January Board meeting for consideration. Come on, all you 1922-23-24 attendants—here is a chance for you to retrieve half your tuition or have it applied to your 1925 course.

Speaking of memberships—we thought we were about through receiving them for 1924, but still they come. Our friend Yew Char, who many will remember as the "bridegroom" of the Washington Convention, sent his dues in by airplane mail from Honolulu. Must have heard of the publication of the Annual and wanted to get his name in for sure. Others have taken the same step, we are pleased to say. Since the Convention we have also received requests for membership applications from the Philippine Islands and from Malta.

\*

The Honorable Secretary of the Malta Salon of Photography, 1924, has furnished this Office with a supply of Entry Forms for their Salon, which will be held from December 21st to 31st. "The object of the Salon being strictly artistic, only Pictorial Photography will be accepted for Exhibi-

tion." Diplomas will be awarded the authors of the best pictures shown at the Exhibition, acknowledging that their pictures were retained by the Salon for the Valletta Museum, Photographic Art Collection.

Entry Forms will be mailed to members, upon request, as long as they last.

\*

### *Aerials, Take Note*

At the Milwaukee Convention we made the statement that about 2% of our membership were in the Aerial Photography class. To be a little more exact, we have twelve, ranging all the way from Grand Mere, Canada, to California. It is rather a coincident, that while at the Convention, we received our first request for the address of an Aerial Photographer to do a piece of work in the South. We have been aiding our Commercial members right along by supplying their names to firms who have a special piece of work in a foreign city and are now hoping that the day is not far distant when we will be able to consider the same service a distinct asset to the membership of our Aerial members.

\*

### **Think Before Criticizing Anyone**

A young man entered the office of a New York banker recently and began to berate him for the slipshod manner in which he had handled funds belonging to the young man's widowed mother. "On the last stock purchase you made for her," the caller said, "she lost \$12,000 in one item alone. What kind of a banker are you, anyway, to lead her into such rotten investments."

The banker sat calmly waiting until the young man had finished and then said: "You're exactly right. I did buy for your mother stocks that have gone down in value \$12,000. But did she happen to tell you that on the same day I bought other stocks and bonds for her that have advanced \$300,000, and are likely to advance another \$100,000 within the next sixty days?"

"No, I didn't know anything about that," replied the now crestfallen caller. "All she mentioned was the loss of \$12,000."

"I'm not surprised," observed the banker wearily. "Many of us are like that. We love to feel that we have been imposed upon and tell about it. We prefer to mention the one mistake somebody made for us rather than his ninety and nine acts that went not awry. That happens in business every day."—*Nation's Business.*



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## Children Especially Difficult to Catch in Natural Poses

Kids are human, though sometimes they do not look it, according to Walter Scott Shinn, in his address at the Milwaukee Convention.

"Only a mother or a dog lover could ask me to take a picture of this child," said Mr. Shinn, holding up an unbelievably ugly portrait which he described as flattering to the original. Mr. Shinn is widely known for his studies of children, but he cannot always choose his models.

"Of course the mother thought she was honoring my studio by just letting darling Junior wipe his dirty hands on the exhibition photos on the walls. This child was a terror. He was bad, and his character showed in his face. He thought of nothing but chocolate cake all the time we were filming him, and the finished negative made him look like a pig. We took another shot at him after lunch, and this was better. He merely looked like a sausage then."

Mr. Shinn had better luck on a trip to the suburbs, where he made a portrait he is proud to show. A little girl sits on a table with sunlight in her hair. Her nose, in profile, has the contour of a ski-jump.

"The mother thought I was crazy," Mr. Shinn explained, "to take a picture of such a profile. She wanted a front view to hide the button proboscis. I told her in New York we were so glad to see a nose that turned up, we didn't care if it hit the moon."

"This picture is always popular with visitors to my studio. In winter I tell them it was taken in the studio, and in summer I claim it was an out-of-doors exposure. That is the way to handle customers—tact is as important as photographic skill."

"Tact is especially necessary when taking pictures of dogs and children. One scheme I have is to plant an assistant in the bushes near the place where I am to take a picture of somebody's baby. When we're all ready, the assistant whistles like a bird and the baby looks up to see where the noise is, and



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the camera snaps and I sell two dozen prints, enlarged and very expensive, because the kiddie looks so bright.

"I generally stop in at Woolworth's and buy some expensive toys before I start the day's work. These get me a good reception wherever I go. Last month I went to Greenwich to make a portrait of a little boy and when I left he asked me to come out whenever I wanted to, and bring my toys. But I could leave my camera at home, he said.

"Dogs are hard to handle, too. It is hard to get him in the right pose. If he sits down with the five children, they all begin to pat him and pet him. So I fix the children in a group, aim my camera, and tell the eldest to call Jack. Jack comes into the group then, and I sing out, 'bow-wow,' and he pricks up his ears. Click! goes the camera, and the job is done.

"Animals are not always helpful in making a group. One place I went I found the little lady I had to photograph chasing an

old hen around the front lawn. The mother explained she let her daughter do this as a special treat, to get her all pepped up for the picture. I advised a hot bath and half an hour's rest for the subject, to save the excited little thing from hysterics. Meanwhile I sicked the dog on the hen, and the field was clear when my sitter came out again, clothed and in her right mind."

✱

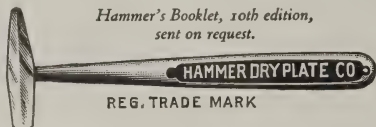
## Photographing Glassware

Glassware, from a photographic point of view, is, I suppose, unique, and how to deal with work of this kind is no doubt often a problem if one is unaccustomed to handling it. At the same time, it is difficult to say that one method will be suitable for every kind of article, as the shape and size vary enormously, as also, in a lesser degree, does the color. Still, I hope to indicate in these notes the means whereby very satisfactory results may be obtained in the majority of cases likely to be met.

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The chief trouble, of course, is reflections, and much time and trouble can be taken to avoid them only perhaps to discover that the outlines have disappeared or, if the background were black, would not show in a resulting print. On the other hand, it is not very pleasant to see miniature pictures of windows, skylights and the camera itself showing on the surface of a goblet or vase. I have come to the conclusion, however, that some reflection is necessary to retain the brilliancy of the glass and to produce an outline which can be seen in the print, as the shape is usually very important. To obtain the best results, the light and reflections should to some extent be controllable; artificial light therefore best meets the needs. The arrangement I use is shown in the drawing\*. This is similar to many copying cameras in use where considerable enlargement and reduction are required, and although everyone may not be blessed with a special camera for the purpose, yet it should not be difficult to adapt a bench when required.

The easel has a board about 11 inches wide attached to the bottom, and this can be raised to any height required; also, the whole thing can be removed and replaced by a sheet of glass, which is useful at times. In general use, the velvet or material for the background should be pinned to the top of the easel and brought down in a nice sweep, avoiding creases, on to the board, with a few inches hanging over the edge. Reflectors are placed on each side, the size being about 24 x 20. These should be hinged to the uprights and again hinged, so that the outer half can be folded in or otherwise. The material needed to cover them is not important, but the color should be considered; and perhaps is best found by trial, although a cream will generally be found to meet the requirements.

As regards the lights, these are half-watt, four lamps of 800-watt, and are fixed to a frame which is sufficiently large to enable the camera to go through and will move right up to the easel if necessary. A small bead

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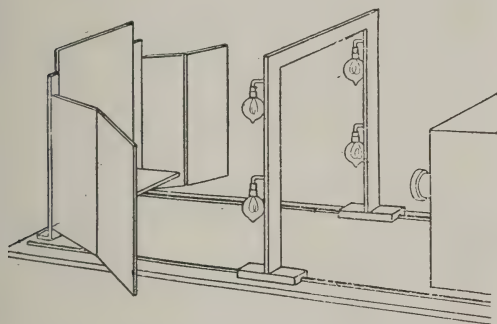
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was let into the bench to facilitate this and also to prevent any possibility of slipping off. The light is used direct; to obscure or cover the lamps will be found to produce large reflections—not an advantage to the result. At times, some of the filaments may show in the glass as high-lights, but being small, they are not so objectionable as several large patches. A camera of 15 x 12 size is used with a 20 x 16 lens. This latter is an old R. R. and proves most satisfactory, giving splendid results when stopped down



to  $f16$ , and having then a considerable amount of depth, which is essential, as some vessels are often very wide at the top, and it is then difficult to get the outer edge sharp and also the stem, handle, or foot, as the case may be.

If facilities similar to those described have been obtained, it is a simple matter to proceed. The glass articles are placed on the edge of the board, the latter having first been covered with background (this is necessary to enable the foot of the glass or vase to show): if the article is placed far back, the thickness tends to disappear. If the camera were tilted, this would not, of course, apply, but for the actual shape of a glass, it is not usually desired. Another advantage is gained by using the edge, namely, the facility of moving the lights to the side or even behind the objects.

Glass, to be photographed, should be clean and well polished; engraved or cut work should be scrubbed with soap, soda and water, and well brushed when dry. Care is

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necessary if one is handling valuable pieces. This really cannot be considered the photographer's duty, but I mention this as it is sometimes said that the brown or dull appearance of engraved glass is due to age. This is not often the case, and a trial of the above cleansing material will usually give surprising results. I may as well add here that it is useless to try faking plain articles by coating them with wax or the like to do away with reflections: this inevitably destroys the brilliancy (which is a feature of the present-day glass) and also gives a poor representation of the material.

I have directed attention to table glass up to now, but what I have said applies also to chemical and other varieties.

To proceed with the photography, the lighting and reflectors should be adjusted by altering the distance of the lights and obtaining sufficient reflection to show the outlines well. Focusing and exposure need no description, but plates should be backed. Flat film will also be found very satisfactory on some things, whilst with others it is useless, owing to halation.

A point which may be worth mentioning in connection with an earlier part of this article is the removal of the easel and the replacement by a sheet of glass; this is done when it is required to photograph ice plates or articles where the decoration is on the underside and difficulty would be experienced in showing it. A small board covered with material similar to the background and supported on a box is placed against the glass; the ice plate, etc., is then stood on its edge leaning against the sheet. The background is hung down the back outside. Reflections of the lights may appear in the glass, but can be abolished with a little careful manipulation.

Another method which may be of use to some is the production of full size illustrations of glass vessels. The first consideration was cost: cheapness was essential so as to compare favorably with the previous play of their being drawn. Plates were out of the question, as a set of five wine glasses

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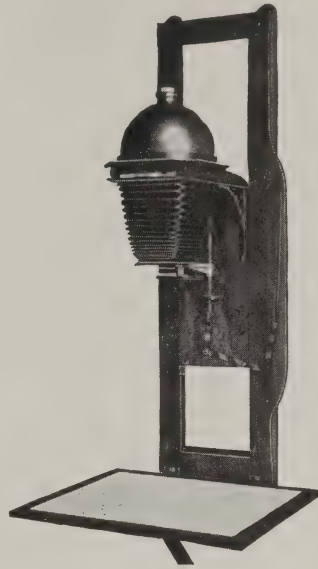
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would occupy a plate 15 inches long. Therefore bromide paper was substituted for the dry-plate. This seems rather like going back to the dark ages of photography, but the results are quite excellent and serve the purpose. Exposures are, of course, by no means as short as with plates, but five minutes does not take up the extra cost. An advantage also with paper is being able to write on the back so that names, numbers, etc., can be seen in the prints. The arrangements for taking these paper negatives are practically the same: the only extra provision is the glass in the dark slide for the paper. The reflections require to be slightly stronger to provide bold outlines, since there is a greater tendency for them to fade away in this process.

In conclusion, I would state that the bench should be so situated that external lights do not fall on the glass, otherwise the effects will be lost—C. H. COOPER in *The British Journal of Photography*.

## Self-Toning Papers Popular

The tendency towards the reversion to older forms of printing processes has recently become very marked. We mean those methods in which simplicity of manipulation is the keynote. For instance, we note that a European company, the Imperial, has recently placed Collodone, a self-toning paper on the market. "No trouble, no mess, just hypo and water." You merely print, wash, fix, wash and dry. Other "self-toning" papers are available on both sides of the Atlantic. The popularity of this process has been great for a period of thirty years or more and there is always a demand for the paper. For rapid proofing in professional hands nothing can excel it. It takes the place of the old albumen paper. We draw attention to the matter simply because a paper of this kind is a great convenience, especially in small businesses, and large ones, too, for that matter.



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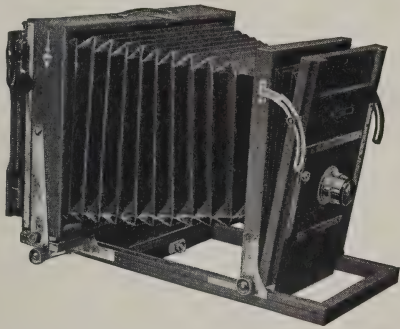
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## A Chat on Advertising

A Talk given by Thomas Bell at the P. P. A.  
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What is the matter with professional photography at the present time? You are all grouching; you say that trade is bad and nothing doing. What is the matter? I like to face the facts. That is the only thing to do. Men who control big business are faced occasionally with crises, and the only thing to do is to sit down and review the situation fearlessly. I should like to say, too, that I am not speaking entirely as a representative of my firm, but as an old professional photographer, one of yourselves, and one who wants to see professional photography moving. What are the facts?

Photography is comparatively young, not yet a hundred years old as a science, and as a profession much younger even than that. At first, and for a long time, photography was a novelty. Photographers did not need to worry. It was like wireless—everybody was keen on it. Photographers in those days had a very good time. Itinerant photographers roamed the country and went from fair to fair. They made pictures anywhere and everywhere. People went to the photographer then for the mere sake of novelty. As time went on a different class of men took up photography—men of artistic perceptions, who studied lighting, posing, backgrounds, harmony and composition. Photography gradually became an art. That again raised public interest. Something more than the stereotyped picture was available, and things went fairly well.

There was some falling off before the war, but the war came and gave photography another lift. The war, however, is past, and photography is not booming. Why? Whose fault is that? You say, "The public does not come to us. We cannot create business." Now, you cannot blame the public. The public did not ask you to become professional photographers. They did not ask you to build studios. The blame is yours, and yours entirely. I will tell you where the fault lies. You are supplying a luxury. But other people are supplying luxuries as well. What about the fancy goods trade, musical instruments, etc.? What about motor bicycles and automobiles? The people who are supplying these things are not having such a rough time as you are having. Why is that? It is because they go out after trade. They do not let the public forget that they are alive. What would happen to the big London stores if they just waited for trade? They would be in the same boat as you are at the present time.

How can you improve matters? Look around you. Copy the methods of the people who are getting the spare cash from the public. Watch what they are doing. During recent years a tremendous change has come over business. You cannot point to one successful business in

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this country which has not had to change its methods in recent years. But photography has not changed. Photographers have gone on with the old methods. Let me say that there never was a time in the history of photography when better work was done than at present. The work of professional photographers today has reached a very high standard. Critics and artists generally admit that, and praise the achievements of professional photography. But you have concentrated too much of your energy on producing good pictures and too little on business methods. It is all very well to aim at doing good work, but if the public does not know you are doing good work what is the use? You have got to do good work and to let the public know about it. Every luxury trade has spent thousands of dollars on advertising every year. They are reminding the public, day in and day out, in the newspapers, and in various ways, that they have got something to sell, and they preach its merits. Suppose a member of the public has in his pocket \$50 to \$100 that he can easily spare. Does he hand it over to the photographer? Very rarely indeed. He cannot pick up a newspaper or go in a restaurant without seeing dozens of things advertised, and all these advertisers are asking for his \$50 or \$100.

That is the reason why professional photographers are not getting their share of the trade that is going. Trade is not very brisk in general, but you are not getting your share of what is going. You are letting it go to other people. You have got something to sell which will stand on its merits, something which is as good as anybody else has to sell, something which is of value to the public, and yet you keep quiet about it. Copy the methods of the people who are selling luxury articles. The big stores in London are still paying dividends in spite of bad trade, and they are spending hundreds and thousands on advertising.

You have an opportunity of raising photography, of giving it a push forward, of making it stand on its own and compete with other luxury trades. Are you going to lose that opportunity?

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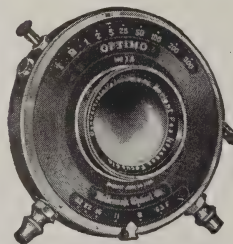
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## Our Legal Department

*Dear Sirs:*

Being a subscriber and reader of your magazine for years and very much interested in your "Law Department" feature of your paper, I wish to ask your advice on the following proposition.

About four years ago the local city council passed an ordinance that every local photographer should pay a city license of \$5.00 a quarter for the privilege of working and doing business. This license I and most of the business men did not pay since its enactment, and the other day the city council came to the conclusion that it could not be collected and revised the ordinance and lowered it to \$3.00 a quarter. The ordinance reads as follows: Resident photographers from \$5 to \$3; itinerant photographers from \$50 per quarter to \$3 per day.

Now the question is, can a license legally be collected for any amount, as it seemingly is the principle involved and not the amount? If the council is unable to collect a large amount, can it collect any sum?

What can be the legal risk of refusing to pay it, and is it not a person's constitutional right of making an honest living without getting interfered with? Could I sue the city in case of trouble?

Will say in regards to this license, I am not a fly-by-night photographer, but have been doing business here for the past five years and own my own business and property. — L. M. W.

*Dear Sir:*

Yours of the 16th instant to the BULLETIN OF PHOTOGRAPHY of this City has been handed to me with a request that I answer the same.

The taxes you speak of are known as occupation taxes and there is no doubt whatever as to the right of a municipality to impose them. The only restrictions are, that they must, first, be uniform upon the business of a class; and second, that they



<b>Association</b>	<b>Location</b>	<b>Date</b>	<b>Secretary</b>
Missouri Valley . . . . .		Postponed until 1925	Clarence W. Gale, Beatrice, Neb.
New England . . . . .	Swampscott, Mass. . .	Sept. 16, 17, 18, 19 . .	Ira Frank Lindsay, Manchester, N. H.
North Central . . . . .	St. Paul, Minn. . . . .		Jos. Fritsch, Faribault, Minn.
Ohio-Mich.-Ind. . . . .		Postponed until 1925	Merl W. Smith, Hartford City, Ind.
Southwestern . . . . .	Oklahoma City, Okla. .	October 13 to 16 . . .	J. S. Edwards, Amarillo, Texas

I do not know what the legal risk of refusing to pay would be as I do not know what penalty the ordinance imposing these taxes provides for. It would be foolish to refuse, however, when you have no ground to stand on.—E. J. B.

\*

A few months ago I received an order on a Sunday to photograph a whole factory, but being unable to tend to it on a holiday I called up a member of the Photographers' Club of Northern New Jersey, asking if he would have time to make the necessary negatives for me. I stated the price which I had made to the customer and he agreed to come on that Sunday, which he did.

As yet we had not discussed how we would divide the profits of this job. Being a friendly photographer and belonging to the club, I regarded him as an absolutely trustworthy man and accompanied him down to the street. There while standing near the showcase he brought up the matter of dividing the spoils. He offered to give me 50c on each print; it was agreed that my part would amount to about \$82.00. With this proposition I was perfectly satis-

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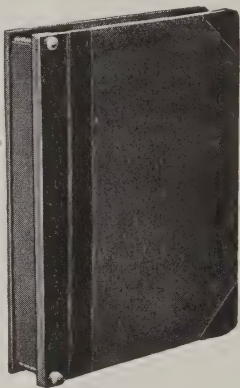


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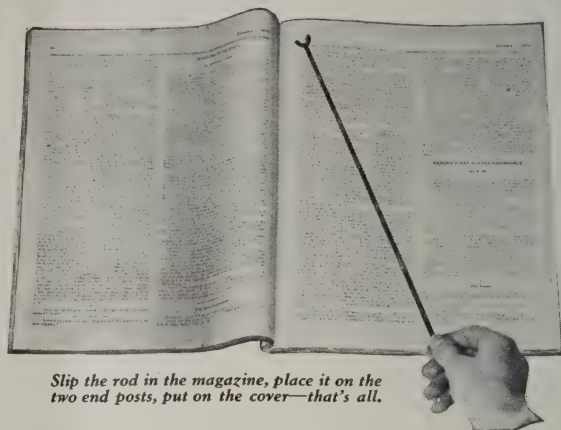


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fied. (The price of the plates, \$2.50 each, should be his.)

He had asked me beforehand if I would like to deliver the photographs to the party, and I informed him by postal card that I had decided to take the pictures personally to my customer. The photographer, however, delivered the pictures without letting me know or permitting me seeing them or informing me how many photographs he had delivered, sending me a check for \$54.00 as 20% commission.

He had delivered 180 pictures, so there was coming to me a balance of \$36.00. On writing him, I reminded him of our agreement. He answered me that he had to go to the customer at different times to take over the pictures which did not turn out satisfactory. I replied to him that it is not my fault if he had to go out different times and that he had himself never mentioned that it might be necessary to do this. He refused to come up with the balance of the money which I think is due to me.

What course could I take to force this unfaithful man to live up to the agreement?

Whenever I photograph an ordinary accident, such as automobile accidents or similar happenings, I inform the contracting party that in case I should be called to court they will have to pay me at least \$10 for the loss of my time.

As a rule they say it will be settled out of court, we simply want to have a photograph only as a record. But as many times as the case comes to court, they let the court subpoena me, and I never get a cent for lost time, recounting to my loss.

What course can I take to compel them to pay me without necessitating my going to court?—W. A. S.

*Gentlemen:—*

Replying to yours of recent date addressed to me in care of the BULLETIN OF PHOTOGRAPHY, you have a good action against the photographer who did this work for you to the amount of \$36.

As I understand it, he was employed on a somewhat indefinite commission basis; this was cleared up during the progress of the work by a definite agreement that you should get \$82 out of the transaction; that he should get the rest. That being true, he is obliged to give that to you and he cannot default on it on any such grounds as he gives.

It might be a good idea to bring the matter before the photographers' club, but whether that succeeds or not you can undoubtedly recover from him in an action before a Justice of the Peace if your testimony is believed.

In re the question asked about being subpoenaed, there is no way in which you can prevent this, as you are obliged to accept the court's subpoena and you cannot exact more than the statutory witness fee.—E. J. B.

✱

## Fall Route of the Eastman Professional School

A great many photographers who were unable to visit the Eastman School on its first trip across the country will be interested in the fall School dates. These have been arranged with the idea of bringing the School in between the points previously visited and much nearer to many of those who could not visit the School last spring.

Photographers who were a bit skeptical of the value of motion picture instruction have since learned that the idea is far ahead of the old method of demonstration and we anticipate big Schools all along the new route.

### The School Dates :

DES MOINES, IOWA, September 2, 3, 4  
*Ft. Des Moines Hotel*

JOPLIN, Mo., September 9, 10, 11  
*Conner Hotel*

MEMPHIS, TENN., September 16, 17, 18  
*Claridge Hotel*

LOUISVILLE, KY., September 23, 24, 25  
*Seelbach Hotel*

PEORIA, ILL., September 30, October 1, 2  
*Peoria Women's Club*

✱

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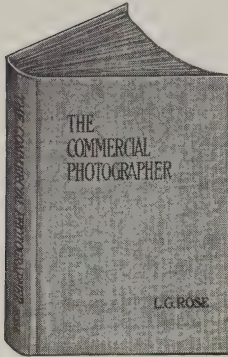


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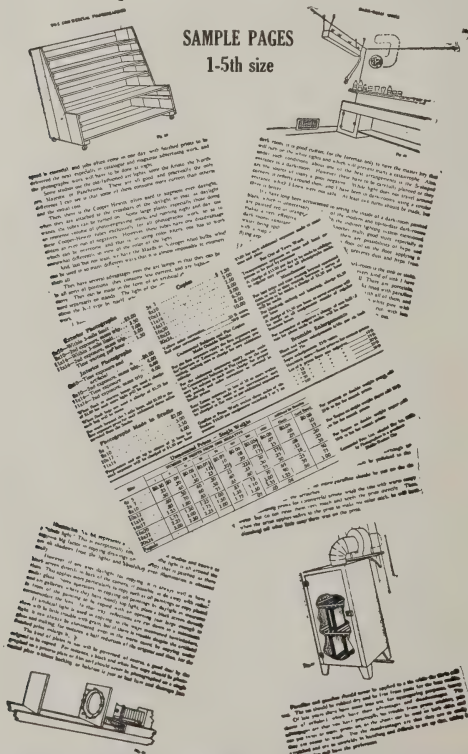
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Frank V. Chambers, Publisher, Franklin Square, Philadelphia

## AS WE HEARD IT

H. E. Yury, of Auburn, N. Y., has sold his business to E. Partington.

Leon Higgins has opened a new studio on Union Street, Brockton, Mass.

E. Ellis Pollock has recently opened a new studio in Santa Rosa, California.

C. D. McAllister has opened a new studio in the Davis Building, Edwardsville, Pa.

W. E. Montague expects to reopen his studio in Carey, Ohio, within the next few weeks.

P. W. Needham has just opened a ground-floor studio at 120 South Wabash Avenue, Wabash, Ind.

Stephen C. Durham, Jr., has made arrangements to occupy the studio in Reed City, Mich., of the late F. P. Atherton.

D. E. Roberson, Malvern, Ark., has purchased the Childers' Photo Studio, of Malvern. The two studios will be combined.

Jean E. Stromberg, pioneer photographer of San Diego, Calif., died suddenly on July 20th, at the Mercy Hospital, aged 45 years.

Mr. and Mrs. T. E. Halldorson, of Chicago, announce the arrival of a daughter—Rosemary Vivian—on August 22nd. Congratulations.

F. G. Wells, of Littlefork, Minn., is now ready to open his studio in the Olson Building. He has decided to call it the Scenic Photo Shop.

Gene Dagle, pioneer photographer of Murphysboro, Ill., died on July 24th, at his home in Carbondale, the result of a second stroke. He was 66 years of age and is survived by his widow and one daughter.

On account of ill health C. R. Yancey, proprietor of Yancey's Studio on Third Street, Alexandria, La., is transferring his business to J. Ross Wilson, of Dallas, Texas. Mr. Yancey has left for the Ozarks.

A. M. Turnquist, of Virginia, Minn., aged 67 years, died on July 22nd, after an illness of a few hours. Death was caused by hardening of the arteries. Mr. Turnquist is survived by his widow, three sons and a daughter.

After some months of ill health, James Byron Farquharson, commercial photographer, of Rochester, N. Y., died on August 13th, at his home, 254 Wellington Avenue. He is survived by his widow. Until July 1st he was a member of the firm of Farquharson & Withall. On that date the partnership was dissolved because Mr. Farquharson wished to be rid of business cares until he felt well.

✱

One of the delegates at the Milwaukee Convention was waiting with his wife to cross the street at the corner of Third and Grand Avenue. The numerous automobiles made the lady impatient. In one of her efforts to get across, friend hubby said, "Wait a moment, dear, until that row of rolling mortgages passes—it will be safer."

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VOL. XXXV, No. 892

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## Editorial Notes

"See your own state first," is the headline in several newspapers just now. The substance of the article that follows is based upon the circumstance that a newspaper man in one of the middle states is arousing widespread interest by starting out with a photographer, an automobile, and a tent, and making a camping tour round his own state. The idea is to take photographs of interior points of interest and scenes of beauty, and to distribute them among the people of the state so that they may know the natural attractions of their own vicinity. We wish this and similar enterprises all possible success. While the fortunate few are able to go abroad, the majority are doomed to be stay-at-homes, and the more

they know of the wonderful graces of nature which lie at their very doors, the more contented they are likely to be with their lot in life. In this respect photography performs a useful civic service.

✽

The construction of the great bridge across the Delaware, connecting the states of Pennsylvania and New Jersey at Philadelphia and Camden, respectively, has given occasion for some remarkably fine aerophotographic work which has been reproduced in countless newspapers and exhibited in innumerable store windows. The footpaths upon which the men are to work are shown as great white ribbons stretching across the river at a height of several hundred feet and suspended from the lofty towers on both shores. Below is the broad Delaware, and the cities that are being linked up. It is an impressive piece of work and a tribute to the marvelous advances in photography.

✽

"Flashlight Powders, Photographic Supplies," is a twenty-four-page catalogue issued by the James H. Smith and Sons Co., 3544 Cottage Grove Avenue, Chicago, Ill. This deals severally with the Victor Flash powder, various forms of flash lamps, the Victor Flash Cabinet, Victor Spotting

Colors, opaque, intensifier, and other materials. Our readers will find this a serviceable and informative compilation. One does not realize until reading this book that flashlight photography admits of the provision of such a variety of apparatus for this kind of work. You may buy a flash lamp for as small a sum as \$1.25, you can pay as high as \$40 for a complete outfit, suitable for banquets, groups, weddings, interiors. Then there are many forms of electric flash lamps.

We strongly advise our readers to procure a copy of this book. The season of the year is at hand when flashlight work of many kinds is called for, so that Messrs. Smith are timely in their call for the attention of the profession. The specimens of photographs made with the Victor Flash powder are excellent.

✱

"Have retired from active business," writes Mr. Frank M. Somers, Cincinnati, Ohio. Mr. Somers, of course, evokes our congratulations on the reasonable assumption that the remaining years of his life will be smoothed by the possession of a competence made out of photography.

This week we have notifications of several other retirements, Jake Palmer, of Great Bend, Kan., said to be the oldest photographer in the United States, has ceased work. He was Buffalo Bill's photographer. Mr. A. Hilbert, of McAlester, Okla., after fifty-five years of professional photography, has also retired. All three veterans appear to have been contented with their careers, which cheers us to know and is good advertising for photography.

✱

"Time dims many pleasant memories—but photographs remain throughout the years" is the hand lettered caption to a pleasing portrait of a child, that is tastefully printed on double weight paper, sent us by the Flower Studio, Aberdeen, Washington. We have before favorably commented upon the effective advertising of this studio. The sentiment of this card is irresistible, and we

should be surprised if it did not elicit many responses. "The child," as an advertising slogan, cannot be excelled for sharpness of appeal. For who does not love children? We might belabor this point indefinitely, but sufficient has been said in this paragraph to commend the matter to those readers on the look-out for pointers in their businesses. And another thing, mail advertising will never be thrown away if it has the directness and cogency of the Flower Studio.

✱

"Changed styles in photographs are manifest," says a writer in a newspaper. Of course times change and we with them. It would be unnatural were it otherwise. But styles recur and recur, especially among the fair sex, with whom monotony in apparel would spell disaster. A collection of photographs covering several decades shows that fashion does nothing but ring the changes in this matter. Bobbed hair, knee length skirts, Dolly Varden hats were rife half a century ago. But there are many styles of dress that do not change—uniforms, for instance. And Ecclesiastics, male and female, are garbed pretty much today as they were centuries ago. The religious orders are clothed strictly according to rule. The writer is correct in asserting that simplicity is the keynote in photography today. Our own pages effectively illustrate this. And the higher the artistic standard, the simpler become the "styles," and independent of the caprices of fashion. For fashion, the inscrutable is, after all, the greatest foe to simplicity. But what is fashion but individual caprice? The wise photographer adapts himself to circumstances and succeeds most where he avoids being either an arbiter or a dictator.

✱

What becomes of old photographs? A contemporary raises the question and does not answer it either to his own or anybody's satisfaction. The myriads of prints that are made must find a permanent home somewhere—but where? Quite recently an attempt was made to ferret out the works

of a dead and gone photographic "master," but the effort failed. *Sic transit gloria mundi*—the junk shop is the final recipient of many a *chef-d'oeuvre* in photography and other lines of endeavor. But the careful and frugal minded preserves everything of value and there is some consolation in the reflection that, as a rule, whatever is worth preservation is retained and finds a lodgment somewhere. In this connection we are delighted at times to see early photographs of Mary Pickford, singly and in groups, taken, when some fifteen years ago, she was a struggling obscurity. This shows, at any rate, that not everything goes into the discard. Quite the contrary, in fact. So on the whole, one may take it that the fates are kindly disposed towards "old photographs."

\*

### Body Pose

A good deal of practical information has been written upon lighting the portrait, but very little about the pose. Naturally this is due to the fact that schemes of illumination lend themselves to graphic demonstrations, and that the principles of effective lighting may be verbally communicated, while the posing of the figure can be learned only by understanding something of the powers of movement and natural bodily balance.

Let us try to make this clear to you. Whatever passion or meaning may be conveyed in the expression in the face, unless this be accompanied by consistent motions and gestures and due equipoise of the figure, the intention of the artist in the pose would be either contradicted or completely destroyed. It becomes necessary, therefore, in every case to preserve the requisite balance of the figure and to present with truth and character the relative degree of muscular activity to each and all the parts.

To do this shows the ability of the artist, and proves that bodily pose must be coordinated with facial expression. The accordance of every part of the body (hands and

arms and perhaps the feet, too) with the expression of the countenance is seen in the portraiture of all the great painters, notably in the paintings by Raphael. We might refer also to Rubens for vigor of representation of this natural balance.

This accordance presupposes, not only ability on the part of the photographer to call forth in the countenance of the subject the mental characteristics, but also close observation of the movements of the body, to see if such are in harmonious relation. However, we feel that we must caution the photographer to steer clear of the presentation of over-action of the body, that is, making the histrionic pose.

Touching upon theatrical pose recalls to us how careful the Greeks were to avoid overdoing the dramatic, even in subjects necessitating exhibition of strenuous motive. In "Niobe" we see intensity of anguish coordinated with exquisite form and grace of natural balance. As Hamlet tells the players, "In the very torrent, tempest and whirlwind of our passion we should beget a temperance that may give it smoothness." So perfect were the Greeks in securing harmony of face and body expression, that even headless statues which have come down to us, graphically suggest to the imagination the beauty and truth of the missing head. One of the most agreeable qualities of fine art is grace of figure. This grace is conspicuous in the artless positions and gestures of little children, not yet constrained by social sophistication. You note how grace depends upon the harmonious undulations of all parts of the body, which can only be had with so much guile when we undertake to pose the adult, further complicated by absurdity of dress or characteristic self-consciousness and affectation.

What to observe in the figure:—You will see when the body takes a position in accord with natural movement, the delicate flexions of the head upon the neck, the contour of the chest, the flowing lines of the arms, the rising or falling, advancing or retiring of the shoulders, the facility with which the



body turns upon the hips and the constant muscular activity which calls forth the smooth and gradual changes which take place to preserve the equilibrium of the figure when a change of posture is made.

You will note all this and, if wise, will watch for the moment when concord is resolved and not attempt to suggest attitudes to the model; for should you, the result is a certain rigidity of the spinal column and spasmodic tenseness of muscle which all your admonitions cannot rectify. You must watch for nature's pose. You may learn much, to be sure, from eminent painters, but more from the sculptor.

The photographer's work is of necessity associated with the draped figure, and, you may opine, sculpture is concerned much with the nude. But the best of Greek sculpture is of the draped body. We have beautiful examples of every kind of garment in motion and at rest; some large and ample of fold, some close, clinging to the form. The Greeks always used clothing to decorate, not to conceal the human figure.

The photographer should study these draped figures. Excellent reproductions from the originals are procurable. He will gain an insight into the principles on which drapery should be adjusted, and by reference to the requirements of his own art, adapt them to his subjects. Flaxman and Thorwaldsen among the moderns are masters in the disposal of drapery. The precepts and examples the former gives in his treatise and lectures should be diligently studied.

The student must comprehend the rationale of drapery disposal, study how the folds are naturally generated and spread, according as the material is delicate or heavy. A lay figure or dummy will be found serviceable in studying drapery in repose.

Observe how the drapery is affected by raising or extending a limb, in what degree the weight of the material counteracts the effect of movement, see how the folds originate from the points where it is held, enlarging as they recede, spreading where

unconfined or changing their course when they meet with resistance. The photographer should follow the courses of the folds, attending particularly to the sudden terminations, technically known as eyes, which often effect features.

This the photographer, from his acquired knowledge, will have opportunity of turning to good account the drapery in the pose. He may be tired of tentative methods, of trying for something he hopes will be fine, but of which he has no conception. He will not need to tire or disgust the model by experimentation in arranging and rearranging, trusting to luck for a successful outcome.

✽

## Are You a Borrower?

FRANK FARRINGTON

Men operating in all other forms of business enterprise seem to know better than retail merchants and photographers, whom we may here class together, how to borrow money to advantage. It takes money to make money. If you haven't the money, why not borrow it? The banks want to lend their funds. That is the way they make their profit.

Sometime ago I saw these figures showing the relative proportions of bank loans made to the various classes of men engaged in different departments of business.

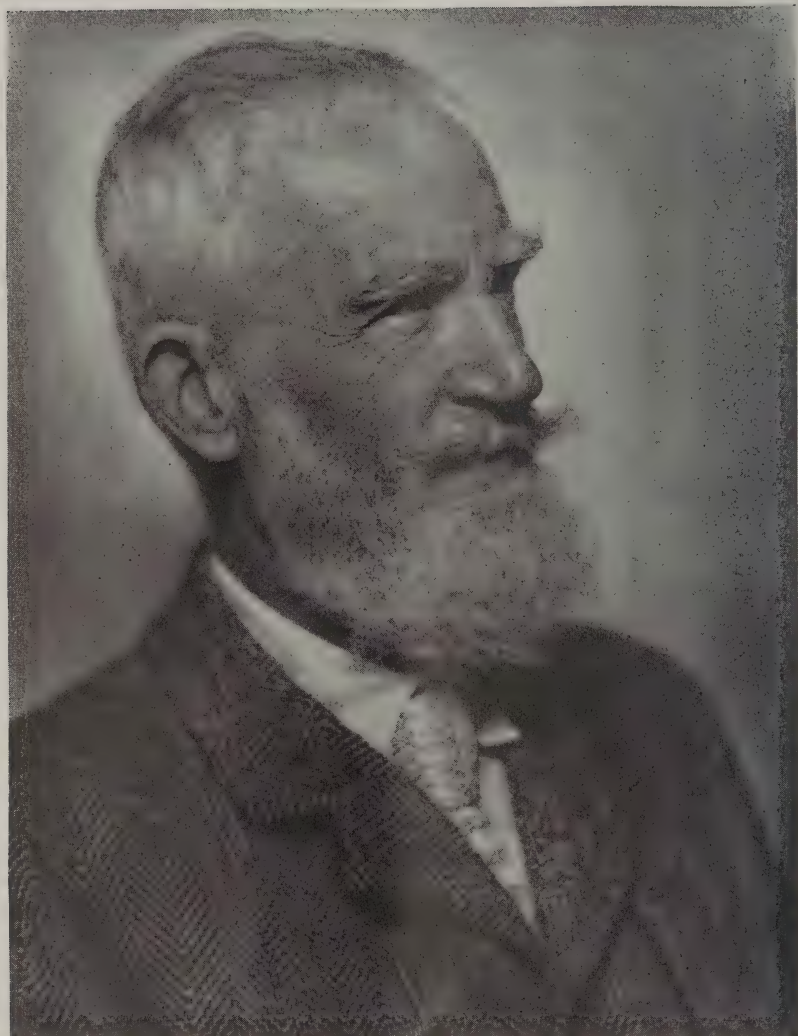
	Per Cent
Commercial loans by banks to manufacturers .....	50
Commercial loans by banks to jobbers .....	30
Commercial loans by banks to commission men .....	15
Commercial loans by banks to retailers .....	5

The great number of retailers should offset the smaller amount of their loans. It looks as if retailers, photographers included, might increase their working capital where they have the business ability to handle it safely.



"IRENE"

By Fred. G. Curson of the Pictorial Group of the Manchester Amateur Photographic Society  
From the exhibit at The Camera Club, New York and the Smithsonian Institution, Washington, D. C.



GEORGE BERNARD SHAW

By Herbert Lambert of the Pictorial Group of the Royal Photographic Society  
From the exhibit at The Camera Club, New York and the Smithsonian Institution, Washington, D. C.



## Rapid Blocking-Out of Negatives and a Few Words About Retouching

J. R. HALL

The ability to block out a negative speedily is an asset to any professional or commercial photographer. The reference to speed is open to question, it would appear that such work was inherently of the slow and careful kind, but I hope to show that this is not quite so.

Blocking out is resorted to when a white background is wanted on a photograph which has not been taken against a white background, when a photograph which has been so taken does not print clean enough, and when the original background requires removing so that another can be worked in on the print. It is always conceivable that the operation may be decided on when time is of importance. Hence, speedy work is an advantage. But there is a stronger motive and it is this. Anything in the nature of drawing or delineating gains in quality if carried out quickly. —There is no cleanliness or character in a freehand sketch which is done in a creeping, niggling, style. Bold and free is the motto. This applies rather to portraiture than to stiff commercial studies, but in no case is anything gained by picking and poking with a No. 0 brush, as some do.

First, let us see what materials we require. Artistic tastes in tools and materials differ, but the following will be found a good selection. A sharp lancet or retouching knife, a sable brush, not smaller than a number two, a steel rule, a draughtsman's ruling pen, a draughtsman's curve, a nearly horizontal desk, clean water, methylated spirit or denatured alcohol, red and blue water color, preferably Indian Red and Indigo, matt varnish and the usual pencils and medium. A supply of red dye such as the Agfa Neu Coccin may also be useful.

Let us consider the case of a portrait head on a glass negative. The easiest way of

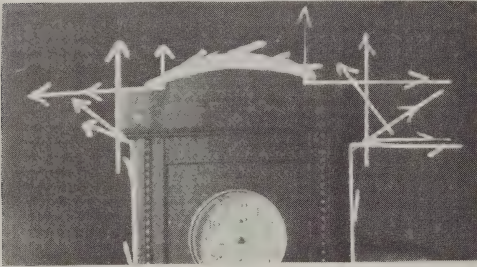
dealing with this, or any other kind of portrait negative, is to paint it on the image side with red dye, adding and correcting as necessary, but this needs no detailed survey. The most satisfactory way, in my experience, is to work with solid color on the glass side. This is where difficulty is found, however, some workers trying to creep round the outline with a hair line. The right way is to fill a stout brush with fluid,



Sample of Blocking-Out Portrait Negative

but opaque color, and work quickly with sweeping lines. Each stroke should start from a corner and travel toward a clear space. The lines, arrows, and barbs in the illustration show what I mean. For a strong clear line, red color is best. For an indistinct line, such as would be suggested round a lady's hair, blue is preferable. A fuzzy tuft of hair is painted round and the paint, while wet, is smudged with the ball of the thumb. There is nothing much in it but it requires a little practice. When

a line goes a trifle inward; it can be removed by a quick swipe with a damp cloth or plug of cotton, the stroke traveling toward the margin of the negative. Or it can be left to dry and cleaned off with the knife. No picking or touching up should be done with the brush, it is work for the knife. Lightening shadows and vignetting are very simple with red dye, so I won't describe doing it with paint.



Blocking-Out Commercial Negative

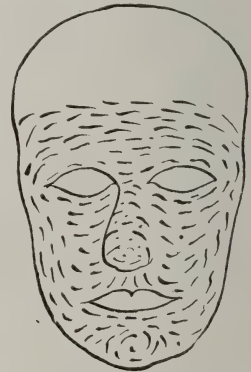
The blocking-out of a commercial negative is somewhat similar, but freehand work must give way to rule drawing. Nothing is so useful as a draughtsman's ruling pen for this work, and red or black water color can be used in it. The chief rule here also is to work out of corners, not into them, and the illustration will show again what I mean. Curved portions can be done freehand, but the draughtsman's "curve," once mastered, allows a clearer line. The work is done on the image side of either glass or film negatives and corrections are best made with a wet brush. A big error may need wiping right out, after which the film must be allowed to dry before proceeding.

One sometimes sees blocked-out commercial photographs which have no base or background. This is unnatural. If the photographs are wanted for reproduction, it does not much matter, because the block maker's artist can put in whatever is wanted. But otherwise, some sort of background is desirable and a base is essential. The best way of putting in these is with an air-brush, working on the prints, so I will not go into long details of how the work

might be accomplished on the negative while blocking out.

When the outline has been completed, there are three ways of completing the blocking-out. The easiest is to fill up the rest of the space with the same paint and a large brush. But large patches of paint are apt to dry off and to scratch other negatives. One alternative is to mask out with paper and gum. But the most efficient, I think, is to paint out the balance of the negative on the image side with strong red dye.

Matt varnish is very useful when it is required to reduce the strength of a background without absolutely removing it. For example, I once photographed a skeleton drawbridge. It was one of a large collection in an engineer's yard. The raw photograph was a jumble. The one bridge blocked out was a spider. But the result of "fading" all the unwanted bridges with matt varnish, was a telling picture which gave satisfaction. The varnish was poured over the whole of the glass side of the negative and scraped away with the knife over the principal bridge, so that that one only printed in full strength.



Indications of Lines of Modeling in Retouching

I mentioned spirit or denatured alcohol in the list of requirements. It is useful as an addition to the water color instead of all water. It gives quicker and cleaner drying.

Film negatives are not quite so easy to block out or "fade," and one has not the advantage of a glass side, which helps dif-

fused printing of edges in portraits. But otherwise, there is no difference in procedure.

I am not going to say much about retouching, because I don't believe in it to any great extent! I prefer color-sensitive plates. But some retouching is useful and it may be that extensive retouching is a feature with a particular artist. So I will include a few remarks about a method of retouching I once saw practiced, a method which impressed me more than any other. It depended on following the natural "lay" of the skin and can be fully explained better by the sketch than by any number of words. The result of this system, like good blocking-out, is convincing, and does not suggest mechanical tinkering. When the latter is apparent on a photograph, then the retouching or blocking-out has been badly done.

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## "If I Get Time"

JEANNE SNAZEL

Heard in a photograph studio:

"If I get time I'll see about a fresh coat of paint this spring. The outside of my place looks bad, and it ought to have been done before this."

"If I get time I'll change my showcase this week. It seems ages since those last pictures were first put on display."

A friend coming into the studio suggests kindly, "You ought to attend to that loose step at your entrance, Bob, before some customer gets a bad fall. I noticed it the other week when I called to see you."

"You're right, Bill—I'll have that fixed this very day if I get time to telephone for a man to do it. Ought to have been done before but I've been so hanged busy I forgot it."

The receptionist asks her employer for the fourth time in the one week, "Please, Mr. Smith, if you will give me the notes for that important letter you wanted me to type, I'll do it before five today if I get

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time." And the Boss answers: "Oh, yes, Miss Clayton, just remind me of it a little later, and if I get time I'll dictate it for you. It should have been written a week ago."

"Is that you speaking, Bob?" asked the sweet voice over the telephone. "This is Maybelle. Are you coming home soon? Oh, that's just fine. I ordered the fruit and fresh vegetables early this morning, and they have not come for luncheon. Will you stop on your way home and get them? It is so provoking."

My experience with men has taught me that they really do get some enjoyment out of eating fresh vegetables and fruit, but CARRY THEM HOME! That's a horse of another color! Bob Smith is no exception, but nevertheless he answered, "All right, Maybelle, I will if I get time and don't forget it." Needless to mention, Mrs. Bob's fruitless and vegetable-less luncheon and her disappointment thereof.

The little phrase, "If I get time," is about the most popular phrase heard around most studios, especially during the busy rush months. What wonders would be worked if each person in the studio would only "get time" to work them. Take that list of prospects, for instance—customers whom we know need very little urging to come in and sit for the pictures they have so often spoken to you about. You'd write to each one "if you got time," and you'll do that when you are over the rush. But do you?

There are many good advertising stunts up your sleeve, of which your competitor knows nothing, and that would bring you new customers and make the old ones come back again, good original business getters—and you'd work every one of them "if you got time." You're sure going to sometime—but do you?

The greatest pity of it all is that when the business slackens and things become normal,



namely, after the big holiday rush, everybody gets time for everything but nobody remembers anything about it, or at least most of it remains undone.

Now take myself, for instance—during the whirlwind months, when we all worked twenty-six hours out of the twenty-four, and the studio was more like a mad-house or a Little Babylon than anything else, I heard the words “if I get time,” spoken so often that one day found myself saying to the boss, “After Christmas, if I get time, I am going to write an article for the BULLETIN OF PHOTOGRAPHY entitled “If I Get Time.” The boss laughed so at me, that for the moment I was dumbfounded, for I discovered that I, too, had formed the “if I get time” habit.

Strange, is it not, how most any little phrase can become popular in so very short a time? Well, I have remembered, and also found time to do at least one of the things I said I would do if I got time.

A few years ago I had charge of a photograph studio for a short period, during which time the proprietor went to Florida to recuperate. While he was showing me around the studio and explaining just what, why, and where everything was, I noticed an old white door-knob sticking into that part of the camera stand by which he raised and lowered his camera. Being a woman, my curiosity got the best of me and made me ask, politely I hope, “What is the door-knob doing there instead of on the door?” for when entering the printing room a few moments before, I had missed a knob in pulling the door closed after me.

“That? Oh that camera stand is broken; I did it last summer, so I just stuck the door-knob there to answer the purpose for the time being. I always intended to fix the camera stand if I got time but somehow I never did it. If I get time, I’ll do it before I go away. If not, I guess it will do when I return.”

Mentally, I made a vow that I would rid that camera of the old door-knob on the very first day when I had charge, if I got

time. But you know how many things one finds to do when first taking charge of a studio. I just did not get time. The proprietor returned, all recuperated, sold his studio preparatory to returning to sunny Florida permanently, and I went back to my old job, where I have remained ever since, not being particularly fond of being boss in another person’s studio; and I cannot help wondering if the new proprietor ever got time to remove that white door-knob from the camera, or if the printing-room door is still crippled.

Now this little habit of waiting until “I get time” before doing so many things, does not apply to photographers alone. It is being practiced in many other lines of business, too numerous to mention. Only the other evening I heard a tailor remark that he was going to make himself a new suit soon “if he got time.” The grocer, baker, doctor or dentist, the dressmaker, milliner, preacher or even the policeman (whom so many think has all the time in the world hanging heavy on his hands, as he walks his beat) there is even something that he might do if he got time. It makes no difference who we are, we are all intending to accomplish this, that, or the other thing, “if we get time.”

Then again one hears it said, “If I only had as much time as Mr. So and So, I’d do this thing or that.” Who under the sun ever heard of one human being possessing more time than another? Are there not 365 days in my year the same as in So and So’s? Did not God give me twenty-four hours in every day the same as He gave you? No one can say that God used any partiality. And yet that very person whom we so often hear longing for as much time as another, must have far more leisure than his brother, else when could he find time to voice such envy.

Granting that we are all equals in the matter of dividing time, how very much some persons accomplish in a year, while others sit around dreaming about what they would do “if they had time!”

If our dear friend Henry had sat around

dreaming and waiting till he got as much time as some one else, we would not have the Ford car, and some of us poor folk would still have to walk or take the trolley, until our rich uncle had the good grace to die and will us his Rolls Royce. Henry didn't like to see us walk, so he just "got time."

I don't suppose that Mr. Edison wasted much precious time, either, sitting around wishing he had time; do you?

Such men make time, while others die before they get time to do anything really big or worth while. It is a mystery how some of us even find time to die.

This old world wouldn't be much of a place to live in, if the sun sat down and waited until it got time to shine, or if the moon would say, "If I only had as much time as the sun or the stars, I would shine

a little bit for you people." And just try to suppose that God, who made the world, had placed us herein, and then sat down on the job, saying, "Now if I only had the time I'd provide water and food for you people, but I'm too busy just now, figuring out other things."

How long would it take us to starve to death if our farmer brothers stood around waiting until they found time to till the ground?

I wonder just how many things you were intending to do during 1923 that still remain undone because you didn't get time. Well, have you thought that 1924 has in her, the same number of months, weeks, days and hours for you as for me, and everybody else? It is so. With this I will leave you, and hope to write much more on the subject sometime, "*IF I GET TIME.*"

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## OUR LEGAL DEPARTMENT

CONDUCTED BY ELTON J. BUCKLEY, ESQ.

(Mr. Buckley is one of the leading members of the Philadelphia Bar, and an authority on legal matters. If our subscribers have questions on legal points, and submit them to us, Mr. Buckley will answer them *free of charge*. A stamped and addressed envelope must be enclosed for reply. Make your question brief and write on one side of the paper only.)

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### Another Partnership Slip

Here is a letter from a Missouri correspondent which allows me to say something more about the ever fresh subject of partnership law:—

Missouri.

Will you please write me a personal letter, confidentially, in regard to forcing a dissolution of partnership? The case in point is a partnership entered into without written contract or other agreement excepting that each of two partners puts up half of capital, each gives to business all his time and each shares half of profits. All real estate purchased and owned jointly, half and half, by each partner. In case one wishes to retire, how can he go about disposing of his interest if the other wishes to be contrary or unreasonable?

What kind of contract could we now draw up to take care of future disagreement and enable one or the other to get out or buy the other's interests? Please answer fully and do not disclose my name or identity.—H.

There is only one thing more foolish than to form a 50-50 partnership without a written agreement, and that is to marry a woman that you never saw or heard of. I have said many times that in some ways partnership involves more risk than marriage, because your partner is your agent and can tie you up in a great many ways. This principle of agency is absent in the relation of husband and wife and therefore it is literally true that a partner has greater possibilities for harm to his fellow-partner than a wife has to her husband.

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Fifty-fifty partnerships are always the riskiest of all partnerships, because nothing but a deadlock can result when the partners disagree. How can that be avoided when each partner holds a half interest, and consequently has half the say? It cannot be entirely avoided, but the chance of it can be minimized considerably by making the right kind of arrangement among or between the partners, and reducing that arrangement to very careful writing. I have found that the best way is to prescribe the duties of each partner and make him practically the sole arbiter as to those duties. Not that he is not expected to consult his partner, but in the end the decision is his. This will still allow friction, but it at least will avoid a deadlock and the business can proceed. It pays to go completely over the business, as it is to be conducted by the partners and to analyze it minutely so that what each partner is to do can be set down. No other plan that I know of will work so well. Leaving the whole thing open with nothing in writing at all, is just deliberately courting trouble. Occasional differences of opinion are bound to arise in any partnership. That this is inevitable should be recognized and arrangements made to take care of them so that they will not deadlock the business.

So much for what should be done in the beginning to prevent what is happening to this correspondent. Now what can be done to help him now? I gather from the tone of his letter that the partners are already at odds. If there is any possibility of getting together and getting along, they should at once set about executing a written agreement such as I have outlined above. If the rift is so wide that separation is inevitable, an agreement should be made, if it can be,

by which one partner will either buy or sell to the other. This allows the business to proceed uninterruptedly, and is by all means the thing to do. Naturally any ordinary bookkeeper can figure up the firm's assets and fix the value of each partner's share. Good will is sometimes a stumbling block.

A partner cannot sell his interest to an outsider unless his fellow partner consents. That is one of the bad points of partnership. Therefore if neither partner will buy or sell to the other, the only thing left to do is to liquidate, that is, turn all the assets into money, pay the debts and divide the balance. This destroys the business, of course. Sometimes partners are so much at odds that they can't even get together over the details of liquidation. When that happens, but one thing remains—go into court and let the court wind up the business.

It is difficult to make a practical agreement which will bind a partner to agree to accept any person to whom his fellow partner may want to sell his interest, or which will bind the partners either to buy their fellow partner's interest or sell their own. So many factors enter into this, especially getting together on the price, that it is well nigh impossible.

In partnership you have to leave much to the good sense of the members, but you shouldn't leave any more than you have to.

(Copyright by Elton J. Buckley)

✱

A little chap was offered a chance to spend a week in the country, but refused. Coaxing, pleading, arguing, promising, of untold wonders, alike brought from him nothing but the stubborn ultimatum: "No country for me!"

"But why not?" some one asked finally.

"Because," he responded, "they have thrashin' machines down there, an' it's bad enough here where it's done by hand."

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LEAVES FROM  
MY NOTE BOOK*By an Old Hand*

I was much struck by the talk given at the Ontario Convention by A. M. Cunningham. It was in 1878 that I began to dabble in photography, so that I have witnessed all the world's changes of which he so graphically writes. But if anybody had told me in 1878, or 1888, or 1898, or 1908 that I would be writing about photography in the City of Brotherly Love this year, 1924, I would have metaphorically thrown things at him. In fact, when I wake up in the morning I rub my eyes and find it hard to realize that I'm not in London and slated to appear in the evening at a photographic meeting.

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Wonderful as photography's progress in the past half century has been, it is, I think, more apparent than real to most sections of the vast numbers of people who are interested in it. You have only to study conditions among the poor to realize this. It has been my lot during a varied career, to penetrate to many homes, rich and poor, and to note that in only a very few of them are good photographs seen. People, as a rule, have a vague idea of what photography is and does. Only a minority of them visit exhibitions, the vast majority get the ideas of the subject from cheap newspapers and magazines and store windows.

✽

Do you remember a book by the late Walter Besant, "All Sorts and Conditions of Men"? There was a charming female character in it, Angela, who took upon herself the task of spreading a knowledge of culture, æsthetics, and the love of the beautiful among the very poor of the East End of London. And in after years the suggested experiment of a graceful novelist was carried into effect. In the course of my wanderings I witnessed the results, so that today, in what was once a dissolute waste, better conditions prevail and pictorial pho-

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tography plays a part in the humanizing process.

✽

I would like to see the great department stores of Philadelphia, New York, Chicago, and other large American cities buy pictorial photographs and offer them for sale. That would be one way of reaching the general public. Then the phrase "only a photograph" might stand a chance of passing into desuetude. The photographs you see in the vast commercial *caravanseraï* that I have named are not truly representative of the latest productions of the black art. I think that if the originals of the pictures reproduced in *The Camera* (a magazine published in Philadelphia) for the past year were offered for sale they would find ready buyers. But the moneyed classes have few, if any, chances of seeing them.

✽

The fact is, we are in such a tremendous haste to journalize everything artistic, to put it in newspaper, magazine or book form, that the original work only too frequently ends its mission when it is put before the camera itself and converted into a cut. The separate publication value of good original photographs of the calibre I have indicated has not yet been realized. You can buy books, paintings, etchings, that have "names" to them, but not photographs. It is in this direction, I think, that we are entitled to look for future advances.

✽

Don't you think that if there were a supply of prints available from the negatives of Keighley, Dr. Pardoe, Floyd Vail, Mortimer, Misonne and scores, if not hundreds, of others whose names and works can be identified in the magazines, publishers could retail them at a profit, and the general public be glad to have them? In bygone days I often tried the experiment of showing photographic masterpieces to educated members of the public not cognizant of the powers and performances of photography and was always gratified at the reception



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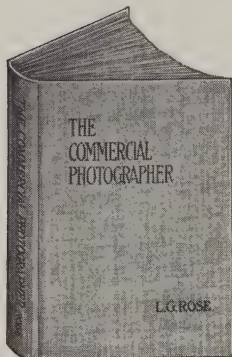


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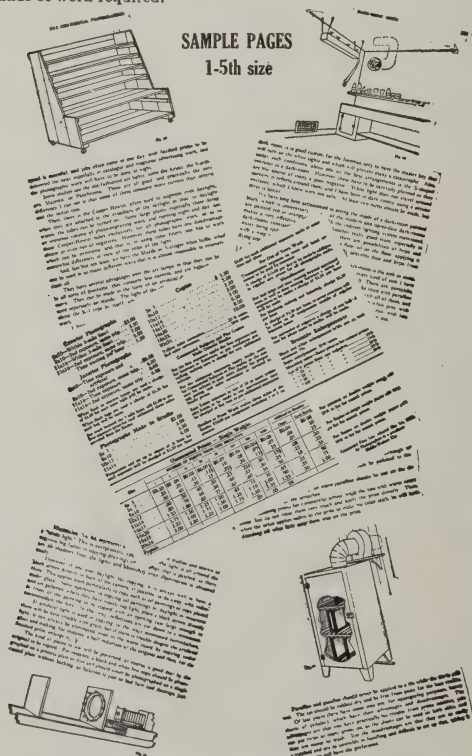
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Every phase of the subject is treated with a view for presentation of the essentials. The various appliances discussed, best methods of exposure, illumination and graphic presentation to ensure a successful outcome.

It is a book essentially for the commercial man and meets every requirement. Profusely illustrated with examples of work of varied kind.

The book will be found of pertinent interest not only to the trade photographer but also to the specialist. The application of photography is considered in its bearings upon the commercial man, the architect, the tradesman, the physician, the lawyer and the scientist, by one who has had extensive experience in different kinds of work required.



Frank V. Chambers, Publisher, Franklin Square, Philadelphia

accorded them. And what was true a score of years ago, is truer today.

✱

In fine, pictorial photography needs be commercialized. You read here and there that such and such a person can always sell his negatives and prints to magazines. But that is only a perfunctory way of reaching the public. The newspaper is destroyed, the magazine cast aside after a time, the original photograph lost in the engraver's store-house. But if photographic publishing as a business were taken up by the right minds, those originals, or duplicates of them, could be sold and find their way into countless homes, there to hang and delight families and their visitors and thus spread a much needed knowledge of pictorial photography.

✱

## How to Increase Business with Advertising

When business is poor, advertise to make it better. When business is good, advertise to keep it good.

There is no logic in the argument that business is slow unless you know positively that other lines of business that sell luxuries are also experiencing a business slump.

If you know that the candy and ice cream, sporting goods, book and jewelry stores and motion picture shows are busy, you have no reason to complain. All you need is to get a very small share of the money that is being spent for these luxuries to make your business good.

And you can get it by advertising.

Only a very small amount of business comes to you without effort. You can and must create new business if you hope to keep busy.

One often hears the remark: "My work is my best advertisement." But the best your work can do is to suggest that you are a good photographer. It does nothing to make people want photographs.

Every one in your town may know you are the leading photographer but this fact

# WOLLENSAK LENSES

## for Every Professional Purpose

*"What has been your experience  
with the Verito Diffused Focus f4 Lens?"*

We have said a whole lot about the Verito, in the many years it has been on the market. It is a pleasure, therefore, to step aside and hear what photographers have to say about it. . . . The replies to the above question were most enthusiastic. We have room for only a few of them :

"Verito portraits do not require arguments to assure customers they are worth a high price. They speak for themselves."—MORRALL STUDIO, Rochester.

"Would not be without one in the studio."—CHAS. WALINGER, Chicago.

"I like the Verito because I can get a soft quality with it that I have been unable to get with any other."—LEJAREN & HILLER, New York City.

"We find the Verito very satisfactory for diffused portraits."—FRANK MOORE STUDIO, Cleveland.

"The peer of all soft-focus lenses. Has no equal for elderly women and people hard to satisfy. Easy to manipulate and makes beautiful enlargements."—A. E. MURPHY, Saginaw, Mich.

"Would not be without one in each studio."—GEO. HARRIS, Washington, D. C.

"Reduces retouching to a minimum. Should be used in low key."—PHILIP CONKLIN, Troy, N. Y.

"If I could not get another, no money could buy it."—H. H. MORRIS, Galveston, Tex.



And above all, the Verito quickly pays for itself. It does so by saving expensive retouching and by bringing appreciably higher prices for the portraits it produces. . . . The Verito is an investment that pays handsome dividends. Can you afford to be without it ?

## WOLLENSAK OPTICAL CO.

### Rochester — New York

*Makers of Distinctive Lenses that make Distinctive Pictures*



[ This is one of a series of ads, giving  
the user's viewpoint instead of our  
own. Watch for the rest of this series. ]

Please mention "Bulletin of Photography" when Corresponding with Advertisers

**GRAF SUPER LENSES***The Utmost in Quality***The Graf Variable Anastigmat—"The Inevitable Lens"****THOSE WHO USE IT:**

Nickolas Muray  
Eugene Hutchinson  
Edward Weston  
Dr. Arnold Genthe

John Wallace Gillies  
R. W. Trowbridge  
Paul Outerbridge, Jr.  
Francis Bruguiere  
Clarence H. White

Karl Brown  
Famous Players-Lasky  
Charles H. Partington  
Bert L. Glennon

Harris & Ewing  
O. C. Reiter  
George H. High  
N. Y. Institute of Photography  
William Shewell Ellis

**Chicago Office, 410 South Michigan Boulevard****New York Office, 80 West 40th Street****The Graf Optical Co., South Bend, Ind.****GRAF SUPER LENSES**

does not make people flock to your studio to be photographed.

These things come under the head of publicity while advertising comes under the head of salesmanship. Publicity is important but only as an aid to salesmanship. By itself its value is small compared to the value of advertising. But with advertising its value is great.

One must advertise aggressively, not passively. The advertisement must sell something and the important thing the photographer has to sell is sentiment.

The automobile manufacturer does not sell automobiles—he sells transportation. No one ever bought a cheap car because it was his choice, but millions have bought them because they wanted to go somewhere. It's the pleasure of getting out-of-doors—the thrill of fast motion and new scenery that sells automobiles.

The automobile, the radio, the phonograph and dozens of other wonderful inventions all give us pleasure, but where is there anything more wonderful, more satisfying or more lasting than the speaking likeness

of a mother or father or friend who may be thousands of miles away.

We have our children about us, growing into manhood and womanhood, but how can we keep them, as they are today, for all time to come—except in photographs. Photographs of the children never grow up—photographs of the old folks never grow older and there is nothing more personal—nothing that carries with it more of sentiment than the gift of a portrait to friends or relatives.

You are not selling photographs—you are selling sentiment, and just as soon as you get sentiment into your advertising, just so soon will you create a demand for photographs.

There's no good in telling people about your studio or about the wonderful photographs you make, so long as people have not been persuaded to believe that they want photographs and have a definite use for them. Such advertising is almost a waste of money.

And there is no use in trying to create a desire for photographs with a single adver-

**CONVENTION DATES FOR 1924**

Association	Location	Date	Secretary
Missouri Valley . . . . .		Postponed until 1925	Clarence W. Gale, Beatrice, Neb.
New England . . . . .	Swampscott, Mass. . .	Sept. 16, 17, 18, 19 . .	Ira Frank Lindsay, Manchester, N. H.
North Central . . . . .	St. Paul, Minn. . . . .		Jos. Fritsch, Faribault, Minn.
Ohio-Mich.-Ind. . . . .		Postponed until 1925	Merl W. Smith, Hartford City, Ind.
Southwestern . . . . .	Oklahoma City, Okla. .	October 13 to 16 . . .	J. S. Edwards, Amarillo, Texas

*Please mention "Bulletin of Photography" when Corresponding with Advertisers*



tisement. The effect of advertising is cumulative. It often takes months of constant plugging away to sell one reader while another may be influenced by good advertising in a week. But the constant effort will eventually have its effect upon every possible prospect.

The only satisfactory way to plan an advertising campaign is to plan a budget that will cover an entire year of advertising effort. This should include Thanksgiving, Christmas, New Year's, Easter, Mothers' Day, June Brides, Graduation, Confirmation, Birthdays, Vacation Time, Reunions, Home Portraiture, Old Folks at Home, and other special events as well as constant advertising of photographic records of the child and photographs for gifts.

Each advertisement should be planned with a desire-creating argument rather than an exploitation of the photographer and his studio. People are not interested in you or your studio but they are interested in any pleasure that photographs may give them.

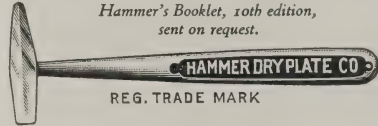
Direct mail advertising is effective provided letters are well written and sent to a carefully selected list. The expense is too great to waste many letters by having wrong addresses on your list. Your postmaster is permitted to have your lists corrected if he chooses and this is better done before your list is used than afterwards. We will be glad to furnish you copy for any type of letter you care to use if you will write us stating the kind of a letter you wish to mail. But don't expect one type of letter to interest all people. Have the letter carry a special appeal to a selected list.

Right now is none too soon to think about Christmas advertising. It should begin in October to get the business started early. Many people prepare for Christmas in advance and your October advertising will get them started in November and give you an opportunity to do more business with less of a December rush.

Co-operative advertising is constantly gaining in favor because it can be done at small expense to the individual and do an

## HAMMER PLATES

are coated on clear, transparent glass. They excel in speed, latitude of exposure, brilliancy and fulness of detail with wide range of color-values.



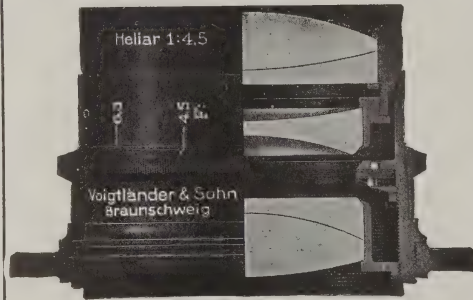
*Hammer's Booklet, 10th edition,  
sent on request.*

### Hammer Dry Plate Company

Ohio Avenue and Miami Street  
ST. LOUIS, MO.

New York Depot, 159 W. 22d Street  
NEW YORK CITY

## HELIAR LENSES



8 1/4 inch	. . .	\$74.80
9 1/2 inch	. . .	88.00
11 3/4 inch	. . .	125.00
14 inch	. . .	165.00
16 1/2 inch	. . .	220.00
19 inch	. . .	264.00

CHARLES G.  
**WILLOUGHBY** INC.  
CAMERA HEADQUARTERS

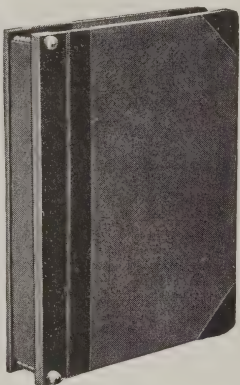
110 West 32d Street, New York 118 West 44th Street, New York

# BIND your copies of

## BULLETIN OF PHOTOGRAPHY

### in the only perfect way

THE only Magazine Binder that will quickly and securely bind each issue as published and bind one magazine or a complete file without in the slightest manner mutilating same. No strings, clamps, springs or locks used. Retains at all times the appearance of a neat and substantially bound book, no matter whether there is only one magazine in the Binder or a complete file. Nothing complicated, nothing to get out of order.

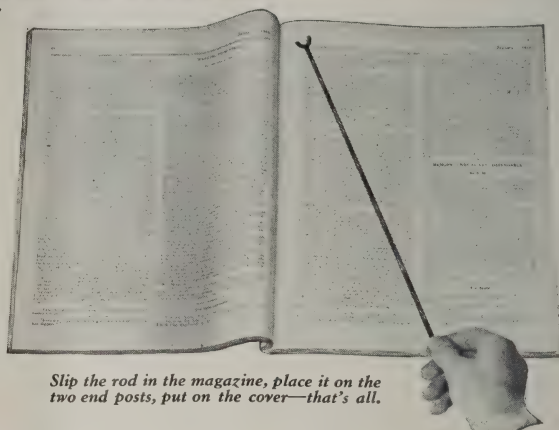


Over 2,000 sold and never a complaint.

Retains at all times the appearance of a neat and substantially bound book, no matter whether there is only one magazine in the Binder or a complete file. Nothing complicated, nothing to get out of order.

❑ The Binders hold one volume (26 copies) of the BULLETIN OF PHOTOGRAPHY and resemble the loose leaf ledger binders, only each copy is held in place with a flat steel rod (see illustration) fitting on pins.

❑ We've used these Binders in our own office for the past nine (9) years and say that they have proven indispensable.



Slip the rod in the magazine, place it on the two end posts, put on the cover—that's all.

**Price \$1.75, Postpaid**

or send us \$3.25 and we'll include a year's subscription to the Bulletin of Photography

**FRANK V. CHAMBERS, 636 South Franklin Square, Philadelphia**

enormous amount of good to all who participate in it. The text of such advertising should be entirely an appeal to sentiment—something to make people want photographs. The names of the participating photographers are incidental and should be subordinated to the text. And such advertising, if for Christmas, should begin in October.

If what we have said will induce any photographer to advertise consistently and with the kind of copy we have suggested, we feel sure he will be repaid for the effort in new business.—*Studio Light*.

\*

## Your Professional Ability

Let me ask you one question. Do you know of any man whose name appears in history as one of the great men of his time who was not a student, a reader, devoting during the development period of his life, a large part of his mental energy to learning

what other men before him had discovered about his particular line of work?

You picture Lincoln in his boyhood reading by the firelight, an insatiable student of books upon the subjects of interest to him.

You learn that Thomas Jefferson spent fifteen hours a day in study.

You know that Theodore Roosevelt was an omnivorous reader and at an early age was able to write books that showed the good purpose to which his reading hours had been put.

You realize that the men of achievement of all times have accumulated libraries of literature about their work.

What man could ever climb to the heights in his profession while learning only by experience and through his own mistakes?

The man who is going to be a top-notch is going to be the man who is able to profit by the mistakes of others, a man who does not merely blunder ahead, finding out everything for himself and making the same mistakes a thousand other men have made.

Please mention "Bulletin of Photography" when Corresponding with Advertisers



You can start in photography where other men have left off. You do not have to make endless experiments with developers and plates and films and papers. You do not have to begin back where your father began. You take what the men before you have learned as a basis for your beginning, and you go ahead from there.

The professional photographer of twenty-five years ago, who was one of the best men in his profession, knew less about some things than the man who has today had but a year of experience in the studio; so rapidly does advancement take place in this as in other professions.

But in order to take advantage of the discoveries others have made about studio methods, about photography, it is necessary that the worker read and study the literature of his profession.

There are books about all phases of photography, from the most scientific phases to the most commercial, and success requires that one read such books and develop a suitable professional library which shall be the subject of study even after the first reading.

The temptation of the photographic worker who has put in a busy day in the studio is to spend the evening in recreation. If he reads, his inclination may be toward such magazines as "Sloppy Stories," "Fiery Fiction," and "Hollywood Hop." Not by the perusal of such literary sewage does one acquire high professional knowledge and standing.

Lincoln and Jefferson and even Roosevelt may not have been tempted by such trash, having been fortunate enough to antedate its omnipresence, but there were doubtless other distracting influences which they had to overcome. Their ambitions led them to make the most of the limited opportunities at hand. Today's opportunities outnumber those of their day and it is a wise young photographer who grasps the opportunities as they come, opportunities for reading and study of the right sort as well as for reading of the wrong sort.

New Designs





**Our  
Kodak Finishers'  
DELIVERY ENVELOPES**

Are being used in every corner of the U. S. They are practical, neat, attractive and reasonably priced. Anticipate your Season's envelope needs and save money by ordering through OUR MILL PRINTED SERVICE now, or if in a hurry we can ship immediately from OUR STOCK SPECIAL SERVICE.

Several new designs have been added and one of these new ones will be especially valuable for your Drug Store Agencies.

As part of our SERVICE this year we are furnishing gratis to all users of our pockets, a set of snappy window cards in two colors. Our copyrighted designs are trade pullers. Write for Samples today.

**The Art Press, Adrian, Mich.**

**THE PERFECT BACKING CLOTH**

*For Commercial Work*

TRADE MARK

# WARRENTEx


REGISTERED

**No Paste or Glue Required**

Made in all sizes      Write for Samples

**WARREN PRODUCTS CO.**

269 Canal Street      New York



**LEARN PHOTOGRAPHY**

**BETTER POSITIONS " BETTER PAY**

Many opportunities are now open to ambitious men and women. For 29 years we have successfully taught

**PHOTOGRAPHY** Photo-Engraving and Three-Color Work.

**Our graduates earn \$35 to \$100 a week.** We assist them to secure these positions. Now is the time to fit yourself for an advanced position at better pay. Terms easy; living inexpensive. Write for catalog TODAY.

Illinois College of Photography, Box B. P. 543 Wabash Ave., Effingham, Ill.

**PRICES FOR COMMERCIAL PHOTOGRAPHY**

We have printed on Index Cardboard Mr. Chas. P. Rice's price-list for commercial photographs that appeared in the BULLETIN OF PHOTOGRAPHY and we will mail three copies to any address for 25 cents.

BULLETIN OF PHOTOGRAPHY :::: 636 S. Franklin Square, Philadelphia



## PRINT PERFECTION AND HOW TO ATTAIN IT

DR. B. T. J. GLOVER

Price: Cloth, \$1.25; Paper, 75c

DR. GLOVER intends this work as supplementary to his excellent pamphlet on "Negative Making." The fitness of the negative for the purpose was fully considered in this former publication and the photographer in "Print Perfection" will find what is most helpful to him in getting the best possible results in the positive picture (the print). The working methods are most worthy of consideration. The quality and behavior of various printing methods as regards exposure, development and finish is exhaustively entered into and the practical worker as well as the novice will find the book of significant value.

LIBERAL DISCOUNT TO DEALERS

**FRANK V. CHAMBERS**

Importer and Trade Agent

636 South Franklin Square, Philadelphia, Pa.

## The Science and Practice of Photographic Printing

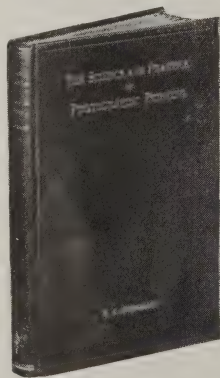
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Bound  
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By Lloyd I. Snodgrass, B. S.  
Department of Printing and  
Finishing, Illinois College of  
Photography

53  
Illustrations

\$3.00  
Postpaid



A concise, readable book of practical information, not too technical for the amateur, yet comprehensive enough to be of real value to the professional. It includes formulas and definite working directions for all the more common printing processes, together with a clear, scientific explanation of the underlying principles.

For the photographer who wants to know not only HOW but WHY.

ORDER FROM **FRANK V. CHAMBERS**  
636 South Franklin Square - Philadelphia

## Reliable Photo Supply Houses

**BELL PHOTO SUPPLY CO., Inc.**

(Eastman Kodak Co.)

410 Wood Street, Pittsburgh, Pa.

**CENTRAL CAMERA CO.**

Everything Photographic

112 S. Wabash Avenue, Chicago, Ill.

**EASTMAN STOCKHOUSE, Inc.**

(Eastman Kodak Co.)

Madison Ave. at 45th St., NEW YORK, N. Y.

**R. J. FITZSIMONS CORPORATION**

Autochrome and Ilford Products

75 Fifth Avenue - - NEW YORK

**GLENN PHOTO STOCK CO., Inc.**

(Eastman Kodak Co.)

183 Peachtree Street, Atlanta, Ga.

**JOHN HAWORTH COMPANY**

(Eastman Kodak Co.)

1020 Chestnut Street, Philadelphia

**HYATT'S SUPPLY CO.**

417 North Broadway, St. Louis, Mo.

**THE H. LIEBER COMPANY**

24 W. Washington St. - Indianapolis, Ind.

**MEDO PHOTO SUPPLY CORP.**

Phone Bryant 6345

223-225 West Forty-Sixth Street, New York

**GEORGE MURPHY, Inc.**

57 East 9th Street - New York City

Our Monthly Magazine "Snap Shots" Free

**G. H. PITTMAN & BRO.**

Everything Photographic

1504 Young Street DALLAS, TEXAS

**W. SCHILLER & CO.**

6 S. Broadway - St. Louis, Mo.

**STANDARD PHOTO SUPPLY CO.**

(Eastman Kodak Co.)

213 Baronne St., New Orleans, La.

**J. SUSSMAN PHOTO STOCK CO.**

223 Park Avenue, Baltimore, Md.

**SWEET, WALLACH & CO.**

(Eastman Kodak Co.)

133 North Wabash Ave., Chicago, Ill.

**Western Photo & Supply Co.**

Photographers' & Photo Engravers' Supplies

208 N. Wabash Ave., Chicago

**WILLOUGHBY**

110 West 32d St.

New York

Everything Used in Photography

**ZIMMERMAN BROS.**

(Eastman Kodak Co.)

380-384 Minnesota Street, St. Paul, Minn.



The Executive Board of the Southwestern Professional Photographers' Association, which is planning a greater Educational Convention for October 13th, 14th, 15th and 16th, at Oklahoma City, Oklahoma.

## Kodak Finishing Belongs to the Photographer— Why does it go to the Drug Store?

There are enough photographic supply houses and photographers in the country to take care of all the Kodak finishing. It is just as much a part of the photographic business as putting a roof on a house is part of a carpenter's business. Why is it that a large portion of this business goes to the drug store?

The average clerk in the drug store knows nothing about it. He can take in the roll of film, write down the name and directions. When it comes back he can deliver it. If the pictures are not good he cannot tell the customer anything about it, or give any reason for their not being good. The customer becomes discouraged, and another Kodak is put on the shelf.

If this business was handled by the photographers they could explain the reason for the failure; they could sell another roll of film; they could show them how to use

the camera, and in this way create more and new business.

Even if the drug stores do sell film to accommodate those who do not think to buy it on Saturday, there is no reason why they should clip off a large share of the profit in the finishing business.

Every photographic studio, except in the large cities where they specialize on one thing, should be equipped for Kodak finishing. They should work just as hard to please their customers as if they were making photographs in the studio.

The profit on developing one roll of film, and making six prints is very small, but the profit on 1000 rolls means something to the photographer.

Many studios think it is too small a business for them to try out. But, if the truth were known, we believe that more stock is consumed and more money taken in for



# BURNET'S ESSAYS ON ART

By JOHN BURNET, F. R. S.

The standard work for beginners and advanced workers the world over.

Adapted by every prominent art school and teacher.

*Three subjects treated in one volume:*

The Education of the Eye  
Practical Hints on Composition  
Light and Shade

Bound in Art Canvas 135 Illustrations

PRICE, \$2.00

Postage, 15 cents extra

FRANK V. CHAMBERS

636 South Franklin Square, Philadelphia

Kodak finishing in the United States in a year than there is for portraits.

Those who have Kodaks are repeat customers. They come into the studio every week—sometimes twice a week. When they get exceptionally good negatives they have enlargements made, and many duplicate prints. They get to know the studio for the quality of the work done on the amateur finishing.

It every studio would equip itself to make the best possible amateur prints, and would give this end of the business the attention it needs, the drug stores would give up Kodak finishing, even if they continue to sell the film. This business belongs to the photographers, and you who read this, as a photographer, should get your share of it.—*The Ohio Photo News.*

✽

## Fall Route of the Eastman Professional School

A great many photographers who were unable to visit the Eastman School on its first trip across the country will be interested in the fall School dates. These have been arranged with the idea of bringing the School in between the points previously visited and much nearer to many of those who could not visit the School last spring.

Photographers who were a bit skeptical of the value of motion picture instruction have since learned that the idea is far ahead of the old method of demonstration and we anticipate big Schools all along the new route.

### The School Dates:

JOPLIN, Mo., September 9, 10, 11

Conner Hotel

MEMPHIS, TENN., September 16, 17, 18

Claridge Hotel

LOUISVILLE, KY., September 23, 24, 25

Seelbach Hotel

PEORIA, ILL., September 30, October 1, 2

Peoria Women's Club

✽

"Are you the photographer, Mister?"

"Yes, ma'am."

"Do you take children's pictures?"

"Yes, ma'am."

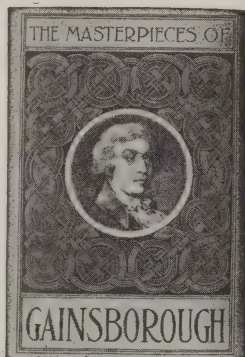
"How much do you charge?"

"Four dollars a dozen."

"Well, I'll have to see you again, I've only got eleven children now."

Here's your chance to get a thorough knowledge of composition by studying the Old Masters

## The Painters' Series



FROM these little books you may draw not only inspiration for true art but you may analyze the very construction of composition, and upon application of the art principles, have a better understanding of the making of a picture.

Our selection is limited, but we have been fortunate in securing copies of

CONSTABLE  
REYNOLDS  
DEL SARTO

MORLAND  
RAEBURN  
REMBRANDT

TENIERS  
MEISSONIER  
JAN STEEN

These little books are known and appreciated the world over as invaluable aids to the student in composition.

Send 50c for your copy today

FRANK V. CHAMBERS

636 South Franklin Square, Philadelphia, Pa.



THE OLDEST PHOTOGRAPHIC WEEKLY IN AMERICA—Established August, 1907

# BULLETIN OF PHOTOGRAPHY

[TRADE MARK REGISTERED]

IN WHICH IS INCORPORATED "THE PHOTOGRAPHER" AND THE "ST. LOUIS AND CANADIAN PHOTOGRAPHER"

THE WEEKLY BUSINESS PAPER FOR BUSINESS PHOTOGRAPHERS

636 Franklin Square (cor. 7th and Race Sts.) Philadelphia

FRANK V. CHAMBERS, Editor and Publisher  
A. A. SCHENCK, Business Manager

JOHN BARTLETT, } Associate Editors  
THOMAS BEDDING, }

Yearly subscription, in advance, postage paid, United States, Canada, Mexico, Cuba, Philippines and Porto Rico, \$2.00.

Countries in the Postal Union, \$2.50. Single copies, 5 cents.

Subscriptions received by all photographic dealers in the United States and Europe.

Items of interest upon photographic subjects will be gladly received.

VOL. XXXV, No. 893

Wednesday, September 17, 1924

Price 5 Cents  
\$2.00 per Year, Post Free

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## Editorial Notes

The changes in photographic methods are well exemplified in the various devices for facilitating development, washing and fixation that are now available. Who does not remember the curious frames in which the plate formed the bottom of the tray? Now, the grooved tank does all that is required and fills the bill completely. And what cumbersome washing tanks were once extant! We remember the prodigious sizes and unwieldiness of some of them. And the dreadfully heavy plate driers on whirlers that some photographers used. A glance at a modern development equipment shows simplicity and efficiency to be the order of the day. The tendency of design is to make

everything easy to handle and manipulate in the dark-room.

✽

The photographic achievement of today becomes part of history as soon as it is accomplished. The old processes, however, take a long time to entirely displace. Collodion is still used in process work, and the number of pre-anastigmatic lenses still in use, we observe, is very great. The fathers of photography builded very well. If many of their devices lacked modern convenience, they at least possessed the elements of stability and permanence. The affection with which 'old time photographers cling to ancient apparatus is therefore easily to be understood. They were constructed to last, and they do so. Modern apparatus, if not specifically designed to be soon displaced, has a tendency to be so, as the machinery available for the purpose is ingenious in the extreme. Old time apparatus was not machine made.

✽

"The scrap heap," however, is a favorite American institution. In the United States, we love change and novelty, even in photography. Note the constant demand for new sizes and styles of cameras and photographs, and the methods of making the latter. Hence it is that the United States

leads the world in this matter. A study of European photographic literature reveals the interesting fact that, generally speaking, progress and change are slow in respect of photographic material, but that in respect of results, they are not behind this country. There they invent a great deal, here we adapt and improve, use, discard and replace. America is a changeful country. You must be exceedingly alert to keep abreast of the times.

✱

We are sorry to learn of the death of Gordon Chase, a Past President of the Professional 'Photographers' Association (England). He was in his fifty-fifth year.

✱

The advertising manager of Kodak Limited (England), points out that there are 8,000 photographers in the British Isles, and that it should be comparatively easy for them to raise £5,000 a year, to which the Kodak Company would add £2,500, for a continuous yearly national advertising campaign.

✱

The Autochrome and the Agfa process of color photography is becoming exceedingly popular among photographers who travel the world for the purpose of making views of places of beauty and interest. Before us are several newspaper cuttings telling of the work of men who are devoting the camera to this kind of photography. And the writers are enthusiastic in their admiration of the results. The process and its manifestations deserve all the praise accorded to it. Whatever the future holds in store for us in respect of the application of color to paper, there is no doubt that for transparency and projection purposes the Autochrome, Agfa and similar processes meet our ideas of what color as a sensuous impression should be in a photograph.

✱

"Why go to New York to have photographs made?" asks a New Jersey contemporary in describing the opening of the new Parker Studio at Morristown. Then follows

an excellent account of the enterprise, and an illustration of the reception room. It is, of course, not at all necessary for anybody to go to New York to have photographs made, as just as good and often better work is obtainable in other parts of the country, and we are glad to see the newspapers insisting on the fact. Seen from the outside, New York has the aspect of an over-rated place. Yet it has a metropolitan name and reputation which counts with a great many thoughtless people. But with the spread of intelligence, we perceive the swing of the pendulum towards a saner view of things. Photography is not localized in respect of its quality.

✱

The young Prince of Wales, on his visit to this country, has added to his popularity and myriads of photographs of him have appeared in the press. He appears to be very complaisant to the camera men. To a Toronto photographer, on the occasion of the Prince's visit to Canada in 1919, belongs the credit of securing a photo of "Edward of Wales," which has been termed "the picture that went round the world." Our contemporary *The Toronto Globe* reproduces it, and prints a laudatory article on the skill and perseverance of the photographer, J. D. Pringle, of Toronto, who secured the snap after a tremendous physical struggle. It is called the most famous photograph of Britain's smiling Prince, and was officially circulated in every country of the British Empire. Good advertising for all concerned.

✱

It appears that the recent stunt in transmitting color photographs by telephone was due to our old friend, Stephen H. Horgan. There is a long article in *The New York Tribune* on the subject. Briefly, this is how Mr. Horgan worked: He separated the basic yellow, red and blue of a photograph of Rodolph Valentino, and transmitted them as separate black and white negatives from Chicago to New York. When received by telephone, photo-engravings of each were made. Printed together with the proper

inks, they reproduced the original copy. Mr. Horgan is enthusiastic, naturally enough, about the possibilities of the process, but we gather that the officials of the telephone company have no present plans of transmitting colored pictures on an extensive scale. Time will tell, of course, but it is obvious that there is a future before the process.

✽

"Public opening studio tonight" is a headline that catches our eyes, and there are many similar such in the mass of newspaper cuttings that reach us. Of this form of publicity we of the *Bulletin of Photography* are unfeignedly proud. It is eloquent of the prosperous condition of professional photography in this country. We wish we had space to reproduce one tithe of the laudatory things that are being written about the "black art" and its applications just now.

✽

### A "Live-Wire" Organization

The Photo Finishers Association of America will hold the second semi-annual convention at Chicago November 6th and 7th. This association is young, but it is growing at a pace which is phenomenal and understandable when one appreciates what are its intent and purpose. It is an association for mutual benefit and its membership is constantly on the increase. It is less than a year since it was founded (December, 1923), but already it has divisions in seven states of the union, and in many of the large cities it is enthusiastically working towards local associations.

It issues a bright, snappy, up-to-date periodical, full of stimulating reading matter and topics of pertinent interest to the profession. What this association needs is the means to go on, and it ought to be encouraged, simply because it ultimately will be of lasting service to all who help to make it a permanent body corporate. It stands for all that is for welfare of the photo-community and has the initial spirit for elevating the fraternity and putting photogra-

phy on a higher plane. It is opposed to all those subtle mean devices which tend to lower the ethical standard of the photographer. We predict a great future for it, because it starts on the right basis for permanency. It is a buttress which soon will be a barricade against all those influences which are insidiously undermining photography as a profession.

Photographers should appreciate the opportunity this association presents to further their own interests. Look over the list of names of the members and officers it already numbers. You will find all of them live wires and men with whom it is a privilege to have acquaintance. It is a big idea and it is being carried out in a big way. Give it the support it asks for, and like bread cast upon the waters it will return to you a bountiful recompense. Do not fail anyhow to go to the second semi-annual convention, November 6th and 7th, at Chicago. For further particulars address the secretary, T. R. Phillips, Washington, Iowa.

✽

### Free Lenses and Cameras

Our caption does not mean that these indispensable articles of a photographer's outfit are being given away, but that they are fettered, they have lost their freedom by being taxed, we submit, unjustly and unnecessarily. The urgency for such taxation no longer exists and it should be removed.

Now that the fall is near and vacations are over, political matters will engross the attention of the community. There is a very special reason why photographers should take a strong hand in the game. These taxes can only be repealed by an Act of Congress. Let our readers importune their congressmen to have this gross injustice removed. If the 20,000 photographers in the United States do this, the result no doubt will be achieved.

Reader, write your congressman, not once, but often.



"PROGRESS MEANS SUCCESS"

# ASSOCIATION NEWS

Published under the authority of the Board of the Photographers' Association of America,  
under arrangement with the publishers of Abel's Photographic Weekly  
and the Bulletin of Photography

S. R. CAMPBELL, JR., Secretary, P. A. of A., 722 Bond Building, WASHINGTON, D. C.

Requests for the Traveling Loan Exhibits are beginning to reach this Office, so it looks as though the Fall Season, the forerunner of the Christmas rush, is about on us. Too bad we cannot have new sets of pictures available at this date, made up from the Milwaukee Exhibit, but that collection still has a duty to perform. There was something like one hundred and twenty-one pictures selected to go to the Portland Convention, not including the several special collections prepared by Clubs and Societies. By the time the former is displayed at the New England Convention, the middle of September, and at the Southwestern Convention, the middle of October, it will be the first of November before they are returned to this Office and too late for pre-Christmas exhibitions.

Mr. Otto Spieth, at Jacksonville, Ill., is starting off the Fall Exhibits on the 10th of September, with the Micklos Studio, of Moscow, Idaho, a close second. Ohio and Kansas are scheduled for Exhibits in October and so it goes. We would like to have two or three weeks' notice on these requests for the Traveling Exhibits so as to line them up to advantage and avoid disappointments.

We have just had a chance to look over the Milwaukee attendance figures by states and are somewhat surprised to see the large percentage from beyond the 500-mile limit. This distance is usually considered to furnish the main-stay of a Convention and while we were aware of a generous support from the outside while at Milwaukee, the final tabulation shows whereby our impres-

sions were founded. The following list includes only members of the P. A. of A.—no guests.

Maine, 1; New Hampshire, 1; Massachusetts, 5; Rhode Island, 1; New York, 45; New Jersey, 6; Pennsylvania, 29; Virginia, 3; North Carolina, 5; South Carolina, 3; Georgia, 6; Florida, 4; Alabama, 3; Mississippi, 2; Louisiana, 3; Arkansas, 5; Texas, 5; Oklahoma, 5; Kansas, 9; Nebraska, 15; North Dakota, 4; Montana, 2; Colorado, 3; Arizona, 2; Idaho, 4; Oregon, 3; California, 8; Maryland, 3; District of Columbia, 4; Mexico, 1; British Columbia, 1. A total of 191 or 16%. In some ways, this looks like unusual support from the distant members, but there is no question about it, the local members, those within 100 miles of Milwaukee, who expected to drive to the Convention, were discouraged by the severe rains which swept the state that week and who would have accounted for another hundred attendance, thus bringing the above percentage down to the prevailing figure. J. G. Ewing, of Baton Rouge, La., and V. R. Boozer, of Tampa, Fla., made the longest auto trips that came to our attention.

✽

The passing of J. C. Strauss, of St. Louis, on August 9th, has touched the hearts of many of his ardent admirers to the extent that they wish to perpetuate his memory and their friendship by a lasting tribute. It is the idea of the originators that a memorial be installed at the Winona Lake School of Photography, P. A. of A., and dedicated to his memory; at the same time, serving a

useful purpose to those seeking further knowledge in the profession.

While it was at first thought to make this a personal testimonial, the fear of overlooking a dear friend has prompted the insertion of this notice so that any who so choose may contribute to the fund. Any amount will be welcome. Make checks payable to the P. A. of A., annotated "Julius C. Strauss Memorial Fund" and mail to the General Secretary. Contributions to the fund will be published from time to time, unless otherwise requested.

\*

## Had Your Fire Yet?

FRANK FARRINGTON

While you are reading this little article, five fires will start somewhere in the United States. When you go to bed tonight for your eight hours of sleep, you may be sure that nearly five hundred fires will start before you get up tomorrow morning. Just about a fire a minute, day in and day out, the year around. 1,500 fires today, 1,500 more tomorrow, and so on until increased attention to fire prevention begins to cut down on the yearly average.

Every photographer thinks of fire loss as something some other studio will experience. But, with a good many more than half a million separate fires starting in a year, the chances look pretty good for you to have some experience with one of them sooner or later.

Fire prevention calls for increased vigilance in the early fall when heating apparatus is put to work after the months of idleness and when fires are started anew with a great rush of the flames of kindling wood. During the summer, smoke-pipes have corroded and holes have appeared in them where there were none last spring; chimneys have developed wider cracks; rubbish has accumulated about the heating apparatus.

It may save you thousands of dollars in loss of property and business if you will make a careful inspection of your whole

premises right now, before starting up the heating plant at home or in studio building.

The United States now pays tribute to the Fire Fiend to the extent of \$400,000,000 annually. You need not have a fire to have to pay a share of that great tax.

You pay part of it in high fire insurance rates, and you pay part in the form of the necessary charge business people must make to take care of fire losses as added to the cost of doing business. You cannot escape contributing, even though you neither insure nor have a fire.

We think this is a pretty good country, and it is, but in the matter of fires it is not as good a country as some. By the latest available figures, the fire losses for Vienna for a year were \$303,200, while those for Chicago, a city perhaps a fourth larger, were \$5,513,237, more than 18 times as great! By figures of the same pre-war year, the average per capita loss by fire in Holland was 11 cents, in United States \$2.10. Evidently there are precautions we might take, but are not taking.

### *Ask Yourself These Questions*

The photographer who will ask himself the following questions and inform himself so he can answer all of them correctly about his place of business, will be in a position to say whether he is taking unnecessary chances of a fire on his premises.

Is your property equipped with fire extinguishers?

Do all your employees know where the extinguishers are and how to use them?

Do you and your force know the location of the nearest fire alarm box and how to turn in an alarm?

Have your heating apparatus and your electric wiring been recently inspected and pronounced safe?

Is there any accumulation of inflammable rubbish anywhere on the premises where its unexpected burning might cause disaster?

Is all woodwork and combustible material properly protected when adjacent to heat or light sources?

Are your fire escapes safe and accessible?

Have fire extinguishers, hose, fire plugs and water connections been recently tested and pronounced in good working order?

Is your property under the regular observation of a night watchman or policeman?

Are windows left open at night where sparks might blow in from fire in near-by property?

Are "dustless mops," oily rags and waste or other matter conducive to spontaneous combustion, kept in metal containers?

Is carelessness with matches and smoking tolerated on the premises?

Are ashes stored in wooden containers or against woodwork?

Have your chimney flues been cleaned recently?

Do you dare fill out a blank, honestly answering the above questions and ask your insurance man what he thinks of it?

### *Start the Home Fires Burning!*

Here are some rules which, if followed, can almost be guaranteed to give you something to think about beside the results of election.

Pile any rubbish you want to get rid of around the furnace in the basement. It will probably disappear in less time than you expect.

If you must burn waste matter out-of-doors, start the fire near to the building and avoid hampering it by surrounding it with wire netting or screen.

If your electric wiring needs changing, do it yourself and save the expense of an electrician who will charge you more than the firemen who come and work for you free.

Don't bother about porcelain knobs for electric light cords. A nail is cheaper and it is a better conductor.

Put heating apparatus and smoke pipes close to woodwork in order to keep dampness from swelling the wood.

The cheapest way to clean chimney flues is to burn them out. A smart, snappy fire

of kindling wood with the drafts open will usually do the trick.

When starting a fire, if it comes slowly, put on a little kerosene and it will come faster, very much faster.

Frozen water pipes may be thawed by holding a torch under them, or with a shovelful of hot coals. If the pipe does not thaw out speak to the firemen about it when they come.

Ashes, oily rags and waste, such as some people keep in metal cans, have a better chance if kept in baskets or wood containers where ventilation provides a draft. The better chance they have, the less chance you have.

Put used matches and discarded smokes in the waste basket. What kind of a fellow is it who won't take a sporting chance?

When there is occasion to look for something in an unlighted corner, use a match instead of an electric flashlight and save battery costs.

Time enough to read your insurance policy after the fire. If there should be no fire you will be ahead that much time, and if the policy was intended to be read it wouldn't be printed in such fine type anyway.

Don't put this set of rules into the hands of morons or children until you have compared your inventory with the amount of insurance you carry.

### *Do You Believe in Signs?*

After giving consideration to what has been said above in earnest or in sarcasm, take a moment to run through these superstitions which are offered to the public by the National Fire Protection Association.

A crack in your chimney is a sure sign you are going to move.

It is worse luck to look in a dark closet

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"IN LILAC TIME"

By A. H. Green of the Pictorial Group of the Manchester Amateur Photographic Society  
From the exhibit at The Camera Club, New York and the Smithsonian Institution, Washington, D. C.



"PORTRAIT"

(Cyko Print)

By Alexander Reed of the Pictorial Group of the Liverpool Amateur Photographic Society  
From the exhibit at The Camera Club, New York and the Smithsonian Institution, Washington, D. C.

with a match than to look at the moon over your left shoulder.

When the wind moans it is extremely bad luck to burn trash near a building.

If you smell gas or gasoline and look for it with a lighted match, it is a sign you will probably go on a long journey.

A pile of rubbish in the cellar around the heater indicates that a crowd of people will come to your studio, but not to have their pictures taken.

The use of inflammable liquids near lights or fire or a smoker is a sign that you will be taken to ride with a man in black.

\*

## The Art of Projection Printing

### Part I

J. R. HALL

This is a very old art, if photography itself can be called old. True, it used to be known as "enlarging," and this crude term still rules in places. But the art is the same and little is added to it as time goes on, if we except the modern adoption of automatic focusing and mechanical facilitation of handling. I am not including these things here, however, as they are, to my way of thinking, merely moves toward commercializing and exploiting what otherwise would be every bit as much an art as painting.

Perhaps before going further, I had better explain and defend my attitude. I do not do much projection printing myself just now, but in the past I had extensive experience. In one place, by what would be considered old fashioned methods, I multiplied the business by five. And every picture made from a negative that was anything at all, was an individual work. This had the disadvantage that it made repeating almost impossible; I could do as good a second or third time, but could not guarantee an exact replica. The same applies to any work of art and repetition automatically reduces value. I stand by the individual study all the time.

Now for some of the concrete considerations: First, the type of enlarger. Good prints can be made on any decent machine, regardless of type. The difference lies in the fact that one type will suit one worker better than another. I have used horizontal, oblique and vertical apparatus. For convenience and space saving, the last has the palm. The others have the advantage of facilitating combined exposure and development, a fine method of working. The oblique lantern can be designed and placed to give all the advantages. Either a horizontal or oblique vertical printer can be used in an oblique position without serious alteration or addition. The one thing is to place it conveniently. Stretched across an odd corner of the dark-room, the lamp box and negative carrier being within easy reach, the easel should come to the average sloping desk level and be quite "get-at-able" by the operator. The position allows illumination by arc, mercury, underslung gas mantle, half-watt, or daylight, with as little if not less trouble than the more orthodox systems. A reasonable angle is forty-five, the lamp box of course being at the high end. Steeper angles economize more in room, but with an ordinary horizontal machine, counterpoises may become necessary if the angle is great, just as they do when such a machine is reared up for use vertically.

The next important consideration is the choice regarding condensed, diffused, or reflected light. In a climate where good steady daylight is always available, there is nothing to beat it for cheapness, convenience, or quality. Elsewhere, mercury vapor needs a lot of excelling. It has penetrating power plus softness, does not exaggerate scratches, or create great heat. Where space is a consideration, the lamp box can be placed outside, a hole in the wall admitting the illumination to the negative chamber, while a second smaller one allows adjustments to be made by the operator's arm and hand. This very convenient little dodge must be taken advantage of with due



care if shocks are not wanted. Reflected arc or half-watt light is also soft and gives smooth and even quality, but I have consistently found that the former gave undue trouble and the latter was slow.

There may be efficient designs on the market, but I prefer mercury. For a small outfit, reflected incandescent gas has something to recommend it, but the heat is too great for use in a very big lantern or with dense negatives.

Coming to condensed light, the first problem is the combination (lamp condenser lens), and this includes a consideration of the structure of the machine as well.

out a resistance. Whatever the near point light be, it must be used at a distance from the condenser somewhat exceeding the focal length of the latter. If the mechanical arrangements of the lantern will not permit this when the whole surface of the condenser is illuminated, an alteration must be made to put the matter right. It may be that a bigger opening is wanted in the light box or a closer approach of the box to the condenser made possible. Failing that, a condenser of different focal length may be necessary. I am taking it for granted that any condenser used would be of a suitable size for the negatives. A condenser of

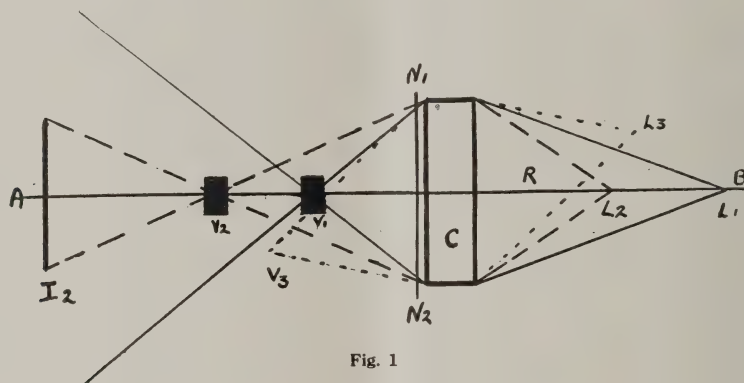


Fig. 1

It is possible to have a good light, a good condenser, and a good lens, which for one or more reasons won't work together. It is possible to have the three mutually suited but prevented from working together by unsuitable measurements of the wooden or metal framework. First the light. It should be a point source. Failing that, a small circle or square will serve. The arc would be ideal were it a permanent fixture needing no attention. A small underslung gas mantle is very good and a small triangular acetylene flame has its virtue. The best thing I ever used was a "projection" type half-watt, the filament of which is a small square grid. The only weakness of this type is a mechanical one. It will not stand knocking about. The lamp is made by the G. E. C. in various sizes, candle powers and voltages, and can be used with-

diameter less than the diagonal of the negative is of no use. But one of considerably greater diameter than the negative's diagonal would only waste light. There is, of course, some advantage in having a large condenser for occasional or emergency use, and a large condenser can be used to make the most of a weak illuminant, but it always means extra space. So where space is a consideration, the condenser should be large enough and no larger.

In Fig. 1, AB is the axis of a projection system; C represents the condenser and  $V_1$  and  $V_2$  are two positions of the lens. For compactness, I have drawn a very short focus system, the condenser and lens each being, say, 4" with a condenser diameter of 8" and a lens aperture of  $f2$ . In practice the nearest probable system would be longer than this, but with focal lengths of 6", or

8" and an  $f4$  lens, the problem would be equivalent for our present purpose.

We will suppose that the lantern has been used to project an image  $I_2$  from the negative plane  $N_1N_2$ , the lens being at  $V_2$  and the near point light at  $L_2$ . The positions shown are diagrammatically approximate and it will be seen that the whole cone of light is thrown through the center of the lens. The result is a full even circle on the easel while the margins of the lens are cut out without any loss of speed. The size of the image in this particular case would be slightly less than that on the negative. Now suppose we rough focus a new picture on a big scale and it comes sharp at a distance of 36" from the lens, well away to the left of  $I_2$ . The lens now will be at  $V_1$  where it can receive very little of the old cone of light, shown by the broken lines. But if we pull back the light to  $L_1$ , the cone focuses in the lens at  $V_1$  as shown by the continuous lines. The circle is now full and clear at a plane 36 inches to the left of the lens and coincides with the sharp image. But it will be seen that a little more of the lens is being made use of, and stopping down will reduce the light sooner than in the former case. With a small circular, triangular, or square light source, this difference is less marked because the focus of the condenser does not come to a point. Suppose now we put our light at a position  $L_3$ , off the axis of the system. Actually, this is about 8" from the condenser. Its focus will be the same distance, on the other side, at  $V_3$ , the cones being shown by dotted lines. Now in no position at all can the lens receive all the light. At its infinity focus it will get a trifle through.  $L_3$  is of course an exaggerated position, but it shows how those beautiful halos and rainbows happen.

While on the subject of rainbows, I might add that a trifle of dark blue in the circle of illumination, if it is hard to get rid of, may not matter. The blue is so much more actinic than the rest of the spectrum, that the dark blue crescent may just equal the

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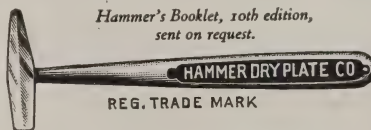
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yellower remainder of the circle, and the print so get an even exposure. I have known this to happen often, but a lantern in perfect order will give no trouble with rainbows or crescents.

Looking at the region of the sketch marked R, one thing is very apparent. The light box or lamp chamber must be commodious and have a fair range of movement. A small, stiff, or fixed chamber can do a lot of mischief. The opening in the box which admits light to the condenser must also be large enough, or it will not be possible to pull the lamp itself back inside the box without cutting out the margins of the condenser. On a more orthodox system than that sketched, the measures would be extended, so that the actual case is more acute than the one illustrated. With an 8" condenser of 8" focus, and an 8" lens at  $f_4$ , the distances  $CL_1$ ,  $CL_2$  and  $CL_3$  would be twice as long in comparison to the depth of the apparatus,  $N_1$   $N_2$ .

*To be Continued*

## Fall Route of the Eastman Professional School

A great many photographers who were unable to visit the Eastman School on its first trip across the country will be interested in the fall School dates. These have been arranged with the idea of bringing the School in between the points previously visited and much nearer to many of those who could not visit the School last spring.

Photographers who were a bit skeptical of the value of motion picture instruction have since learned that the idea is far ahead of the old method of demonstration and we anticipate big Schools all along the new route.

### The School Dates :

MEMPHIS, TENN., September 16, 17, 18  
*Claridge Hotel*

LOUISVILLE, KY., September 23, 24, 25  
*Seelbach Hotel*

PEORIA, ILL., September 30, October 1, 2  
*Peoria Women's Club*

✽

A young Swede appeared at the county judge's office and asked for a license.

"What kind of a license?" asked the judge. "A hunting license?"

"No," was the answer. "Aye tank aye bane hunting long enough. Aye want marriage license."

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## Trying a Printer at His Job

"Life experience in bromide printing," "Ten years with a West-End firm." These are two of the many claims made by printers advertising or writing for a situation. But, even when accompanied by testimonials from late employers, such claims may be valueless to the new employer who wants a man to take full charge or be capable of taking charge in the absence of the principal.

What is really wanted is to give the applicant a week's trial, and it is the object of this article to suggest the lines of such a trial of a man in making development prints. I have known cases where a new hand has been introduced at once to (a) printing box containing lights of unknown power; (b) papers of a bewildering variety of grades, makes and ages; (c) a developer stated to be "our usual!" probably made up by the boy; (d) fixing-bath of unknown strength or age; (e) bleaching solution in a dirty or contaminated condition, and a greenish dirty solution labelled "sulphide."

Do not think I am suggesting that these conditions obtain in all printing rooms—far from it; but that they do exist in a great many places is an undoubted fact. How can a printer prove his capabilities under such conditions? It has been said that development papers are now so simple to work that it is difficult for any printer to go wrong. But every practical printer knows that the best results are only got by careful painstaking work on the right principles. It has also been said that a knowledge of theory is no recommendation, but here again I find that the printer who possesses no theoretical knowledge, constantly comes up against difficulties which a knowledge of theory would at once enable him to diagnose correctly and to set right.

On the other hand, the ultra-theoretical student type of printer, who plunges into figures at every opportunity, times every print, takes the temperature of solutions every few minutes, and uses fresh developer for every print, would not be tolerated in

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many printing-rooms. What seems to be wanted is a man who has a sound but not profound knowledge of theory, combined with considerable practical skill and experience. He must be a bit of a carpenter, electrician and mount-cutter, and not be too thin-skinned when his prints are adversely criticized. The printer who applies for a job on the strength of some "secret" formulæ "up his sleeve" should be avoided at all costs. Photographic printing is not the secret process it was many years ago, and manufacturers spend large sums in sending out free literature of all kinds designed to improve technique. Manufacturers are always willing to try their makes against others, or to test any new production.

In my opinion, the best and most searching test of a printer's capabilities is to ask him to make half a dozen bromide prints from *one* negative, and to *tone them in the sulphide bath*. But allow him a free hand in making up the solutions, give him sufficient paper of, say, two distinct grades of contrast, and a negative of your usual type. Give him enough paper for preliminary tests of the light, negative and grade of paper. Do not stand over him, but leave him to work out his own salvation or otherwise. There is not much wrong with a printer who can turn out six bromides from one negative, exactly alike in depth and color, of good quality and rich color, with an absence of discolored whites or spots.

Faulty technique will be sure to show itself in the results, but the capable printer will pass the test with flying colors if he pays attention to the following points:—

1. The grade of paper must be suitable for the contrasts of the negative.
2. The exposure must be correct and be repeated correctly, or the prints will be uneven and a bad sepia.
3. The developer must be correctly compounded, and development carried almost to finality, or the prints will lose quality and be yellowish in tone.

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4. The fixing bath must be clean and active, or the prints will have degraded whites, patches or blue spots.

5. The washing must be thorough, or the half-tones will be cut out in the bleaching bath.

6. The bleaching solution must be clean and free from contamination, and the sulphide solution must be freshly made from clear crystals or from a clear stock solution, otherwise the sepias will be yellow and lose quality.

The test might even be carried further, and the prints dried. There may be scum or alkaline marks on the dried prints, due to the hardness of the water or to dirty fingers, and a careful printer will wipe off his prints before drying, or he may pass them through a weak acid bath. If he is asked to dry them on the drum machine which you may have in use, see to it that the canvas is clean.

To ask a new man to make black prints only is not a good test, since the prints would not at once reveal such fatal errors as imperfect fixing and washing. A man who can successfully emerge from the test suggested will easily adapt himself to chlorobromide or slow development papers. He may also be relied upon to give a good account of himself in producing prints for toning in hypo-alum.

In conclusion, may I suggest to employers that when subjecting a candidate to such an examination, they give him a chance to prove his practical knowledge by giving him *carte-blanc*, and do not confront him with mysterious solutions and obscure grades of

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papers. Do not expect him to get six perfect prints from six pieces of paper at the first trial. If he is a "dud" whose many years of experience have been confined to daily "donkey" work with solutions of unknown composition, he will soon be floored. It is only fair to a good man to give him a decent printing-room to work in, but this, of course, is a matter of local conditions. It is, however, a regrettable fact that many printing-rooms can only be described as "pig-holes," and employers will do well to give every encouragement and co-operation to a new man who is anxious to make his "den" a decent place to work in.—AURA in *The British Journal of Photography*.

## Our Legal Department

### How to Avoid a Controversy over Fixtures between Landlord and Tenant

Here is a letter which inspires me to say something about trade fixtures that may perhaps be interesting:—

New York.

Please let us have your opinion regarding the following: About a year ago we removed to the above address, which we leased on a five-year lease with privilege of cancellation in one year. We decided to cancel in one year and notified the landlord to that effect. We are about to remove, but have been told by the landlord that he would not allow us to take with us a considerable footage of walnut paneling that we put in the walls of our salesroom and office when we first came here. We used it to make an attractive appearance and also an advertisement. The paneling is fastened solidly to the wall, but can be removed without much damage to the premises. It represents value of over \$2,000 and we do not wish to leave it unless we have to. Our understanding

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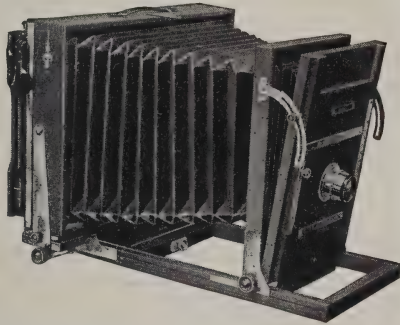
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of the law is that a tenant can take anything that belongs to him in the way of fixtures provided he removes it while he is still on the premises.

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I can answer this correspondent and at the same time generally discuss the legal status of trade fixtures or similar improvements, which most tenants install when they do business in a rented property. There are two sorts of fixtures which a tenant can install, 1, what are called trade fixtures, and, 2, what are more than trade fixtures, being really permanent improvements to the premises. Usually a tenant can remove the first, but not the second, unless he has an agreement with his landlord.

Practically all modern leases contain the following clause or something like it:—

Fourth. The lessee will not make or suffer to be made any alterations, changes or additions upon the premises without the consent of the lessor in writing, and if any such alterations, changes, or additions are made they shall be and become a part of said premises and the property of the lessor.

A tenant will move into a property under a lease like this and will proceed to install various fixtures for use in his business. Whether he can remove them when he goes, or whether he must leave them for the landlord under the above clause of the lease, depends on whether they are merely trade fixtures, as for instance, a lot of shelves, or whether they go further and are in the way of permanent improvements. It is sometimes hard to draw the line. This is the rule which one well-known case lays down:—

A chattel affixed to the realty retains its character as personal property to become a fixture, according to the method of annexation to the realty and its adaptability to the use of the premises. One of the determining factors is whether or not it may be removed from the freehold without injuring or sub-

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stantially destroying its own quality and value.

Trade fixtures used by a tenant, in the absence of some intention by the parties that they become the property of the landlord at the expiration of the lease, of course, are the property of the tenant.

In the Howard Laundry Co. case the determining factor was said to depend upon whether the various machines, which both landlord and tenant were claiming, could be removed without substantial injury to the building, and that a clause similar to the one involved in the instant case was intended to apply to permanent additions to the building, and not to personal property which, for business purposes, was temporarily and detachably fastened to the floor or ceiling of the building. The question thus becomes in each case largely one of fact. The trade fixtures of a tenant remain personal property in the eye of the law so far as the right of removal is concerned.

Applying this rule to the question asked by this correspondent, I have no doubt that he will have to give his paneling to his landlord. It is not a mere trade fixture, but a permanent part of the real estate whose severance from the premises would no doubt cause a lot of damage. He should have gotten his landlord to sign an agreement before the paneling was installed, that it could be removed at the end of the term.

As I said, it isn't always easy to tell what fixtures can be removed by a tenant and what cannot be, but it seems clear that anything like walnut paneling which becomes almost as much a part of the structure as wall paper or lath and plaster, could not be considered trade fixtures in any sense.

Here are some examples of fixtures which courts have held were trade fixtures that the tenant could remove and take with him: glass and wood partitions, fitted into the groove of a cleat nailed to the floor; show

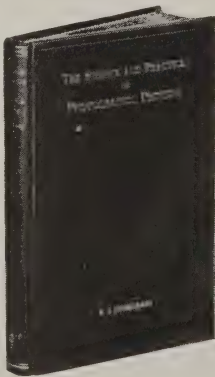
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cases, ten feet high and thirty feet long, with shelves, drawers and mirrors, with a cornice on the top, and a moulding on the bottom, fastened to the wall by nails; platform for displaying goods, nailed to the floor (this had to be taken apart to remove it); boiler cemented to brick work; steam heating plant; stools in a store, fastened to the floor; toilet in office, though connected with soil pipe. As the above case states, the important factor is—can it be separated from the real estate without material damage? If it can be, it will usually be considered a trade fixture, whatever it is. If it cannot be easily removed, it will not be considered a fixture.

The only really safe plan for a tenant to follow, if he contemplates installing anything substantial in the way of trade fixtures or office or store equipment, is to first go to his landlord and obtain from him a little agreement that both parties shall recognize the various things to be installed as fixtures, and that the tenant shall have power to remove them at the termination of the lease. In this way the question is settled before it arises.

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✱

Mother: "Why did you let him kiss you?"

Edith: "Well, he was so nice about it. He asked."

Mother: "The idea! Haven't I told you you must learn to say 'No'?"

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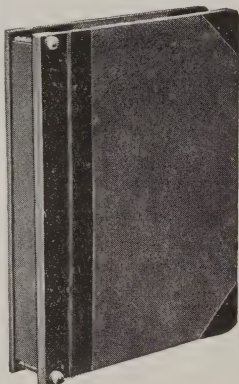


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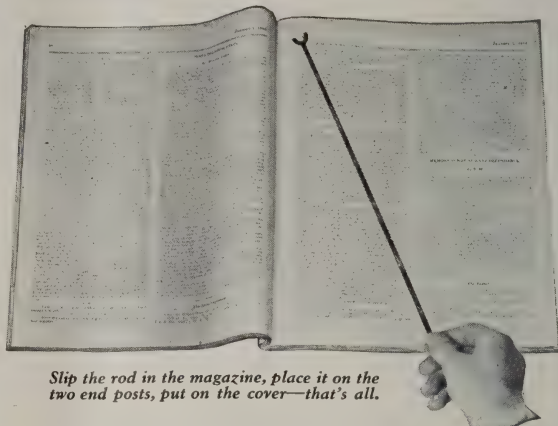


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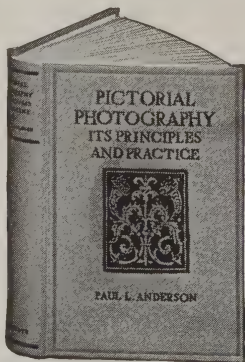
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Aside from facial expression, no other one thing contributes so much towards the success or failure of a picture to portray the character of the sitter as does the rendering of the hands.

Head and shoulder portraits are often full of character, but we like such pictures because we know the person of whom the picture has been made. Such pictures give us a very poor idea of one whom we have never seen. For that reason the press prefers those pictures which the enterprising news photographer is able to catch of the man on the street, about his home or in his office. Such pictures give a better idea of the man because they show him in comparison with other men and they indicate his size and build and characteristics.

We learn a great deal about hands from paintings, but even more from pictures of prominent people in the illustrated supplements and the magazines. And this will be a fine year for such a study. The papers, even now, are full of politics, so are the magazines, and from the pictures of those in the public eye an excellent study can be made of hands and their effect on the composition of the picture and the ways in which they depict character.

The photographer who is not clever at posing hands or rather, to put it in a better way, clever in making the sitter unconscious of his hands, does what seems to him the logical thing and tries to hide them.

This is about all that can be done in cramped quarters where a short-focus lens must be used, with the result that the hands, when shown, are usually distorted. But if you have plenty of room and can use a long focus lens, use it and show the hands.

The position of the sitter doesn't cause distortion; it's the position of the camera, and this is overcome when a long-focus lens is used and the camera is at a sufficient distance to give proper perspective. It isn't necessary, then, to place the hands in any special position or as near as possible to the body. If, however, the sitter is conscious of his hands and is at a loss to know what to do with them, it might be permissible to use a bit of deception and tell him it doesn't matter since you are not including them in the picture. Make him forget them if possible.

Once the photographer realizes what an important part the hands play in the picture—how they show strength, or will-power, or courage, or how they point to artistic traits of character—then the important thing is to give them just the right lighting. If they are shown as two spots of white they will take the attention from the face—if too

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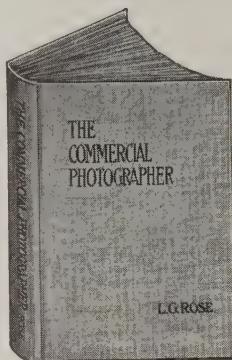
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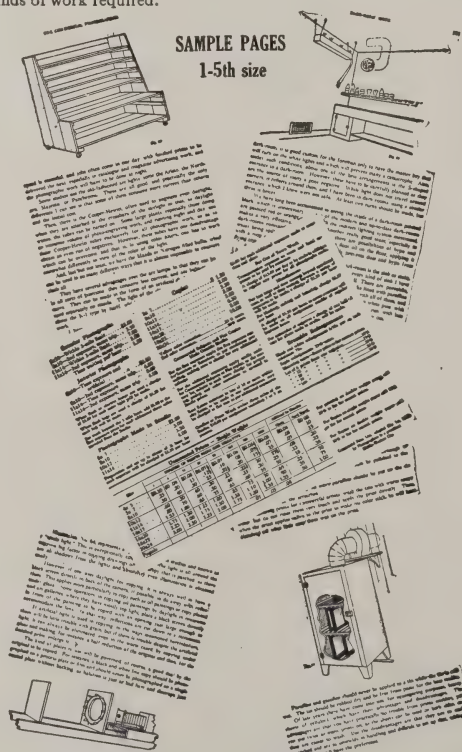
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dark they will not be seen at all. The face should be the center of attraction and the hands of next importance, and they can be used to give proper balance to the picture, aiding materially in composition.

But whatever else you may do in picturing hands, place the camera far enough away from the sitter to prevent distortion. It is far better to hide the hands completely than to have them seem so large that they give the sitter a cause for complaint and make him feel that all photography must be bad because he has had a bad example.—*Photographic Digest*.

## AS WE HEARD IT

D. N. Cadoret has taken over the studio of L. G. Moisan at Manville, R. I.

J. Childers, formerly of Malvern, has leased the Newth Studio, in Prescott, Ark.

Carl E. Davis, of Broken Bow, has taken over the Arnold Studio, of Arnold, Neb.

A new studio has been opened in Craig, Colo., by S. Pickering, formerly of Casper.

J. B. Parker is forming plans to open a new studio in the Cassilly Building, Canton, Ohio.

Frank M. Eastwood has established a studio at 3451 West Michigan street, Indianapolis, Ind.

Mr. and Mrs. Leighton D. Davies have opened a new ground-floor studio in Parkersburg, W. Va.

Miss Ruth Rust, of Jefferson City, Mo., has purchased the Simcoe Studio in the Dallmeyer Building, to which new location she has removed.

Mrs. Lena Olive Powell, proprietor of the Powell Studio, Mayfield, Ky., died on August 4th, at the hospital. She had been in ill health for some time, and had borne her sufferings with such patience that none realized her serious condition. She is survived by her mother and two daughters.

✱

"When are you going to pay for that cash register?"

"Pay for it? Why, the salesman said it would soon pay for itself."

✱

Pat Murphy presented a most peculiar spectacle the other morning. He is really quite a thin, small man, but on this particular occasion he looked bulky, to say the least. The neighbors were surprised. Mike Hart, on his way to the station, paused in astonishment as he saw Murphy emerge from the house.

"Hello!" he said, "you look well wrapped up. Where are you going, to the North Pole?"

"No," was the reply, "I am going to paint the front door."

"But why are you wearing all those coats?"

"Because it says on the back of the paint tin," replied Pat. "To obtain the best results, put on three or four coats."



# BULLETIN OF PHOTOGRAPHY

[TRADE MARK REGISTERED]

IN WHICH IS INCORPORATED "THE PHOTOGRAPHER" AND THE "ST. LOUIS AND CANADIAN PHOTOGRAPHER"

THE WEEKLY BUSINESS PAPER FOR BUSINESS PHOTOGRAPHERS

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## Editorial Notes

A Newark contemporary recently contained a most instructive and interesting account of a local printing and developing firm, which, now turning out many thousands of prints per week, started only a few years ago in a humble and modest way. It appears that a boy won a camera as a prize, and, being a dabbler in photography, his ambition was fired, so that he was led to start a small developing and printing business in his own home. He had six brothers and as each came from school, he took a hand in the work, which increased, so that now the enterprise is of very considerable magnitude, supplying the trade with developing and printing facilities not only in

Newark, but for miles round that busy place. There appears, according to our reading, study, and observation, to be an inexhaustible demand on the part of the public for this sort of thing, many millions of amateur photographers being content to make the exposure and let somebody else do the printing and developing. The recent formation of the Photo Finishers' Association is symptomatic of this flourishing state of affairs.

✱

A most interesting letter reaches us from Louis Fabian Bachrach, President of the Company bearing his name, on his return from Europe, the trip having been very enjoyable. Mr. Bachrach tells us that his general impression is that the American photographers are considerably ahead of their brothers both in England and France, from an artistic standpoint, and also, he imagines, in a business way. We think that the reproductions of photographs, of which now for many years the BULLETIN OF PHOTOGRAPHY has made a specialty, amply support Mr. Bachrach's claim.

✱

And as to business methods: the writer of this item has had many opportunities of studying the matter in France, Great Britain and America, and, agreeing with Mr.

Bachrach, unhesitatingly awards the palm to the United States photographers. The French photographers are extremely unsystematic, the British slow and perfunctory. They are far too obsessed with the artistic aspects of their businesses, and, as Mr. Thomas Bell, of Kodak, recently told them, are afraid to advertise. However, there are indications of a more aggressive attitude, and we look for a marked improvement in the commercial policies of our British brethren towards their public. But it is American ginger that is imparting the much needed stimulus.

✱

Incidentally, Mr. Bachrach has some nice things to say of American artists in Europe, and nothing at all flattering of the local work, with the exception of that in the great older Museums in London and Paris. And there is a word of favor said by Mr. Bachrach about the way that things are handled in the shops of London. "The little touches and refinements in their methods that go so far towards creating a good impression on the customer could well be copied by us." And that in our opinion is a just observation. On the whole, we are much edified by Mr. Bachrach's charming letter, and wish many more of our readers would take a hint from him and favor us with their impressions, European and otherwise.

✱

Some months ago we chronicled the fact that Ashbel Curtis was about to photograph the high altitudes of the little known Olympic range in the State of Washington, in order to aid the Aberdeen Chamber of Commerce in opening up this territory to tourists. Now we read that he has secured five hundred negatives under great difficulties. "The beauty of the country," Curtis said, "with all its glory of jagged peaks, sticking out black from crystal glaciers, cannot be equaled in the United States." This is good pioneer work by the aid of photography, and we have no doubt it will have the effect of leading to further popularization of a

little known part of this great country, much, if not the greater part of which is unknown to, and unheard of by, the greater number of residents in the United States.

✱

Somewhat related to the scheme of the foregoing item, that of publicizing part of a State, are the laudable efforts of the East Michigan Tourist and Resort Association and similar bodies in the Peninsular State. These associations submit pictures every week to a Detroit newspaper and the one sending in the picture which is judged the best receives first prize for that week. The idea, we gather, is to make known to the people of Michigan the natural beauties that lie within that State, and here again photography is doing the best possible service to the community. But we read that difficulty is experienced in securing pictures for the contests. The remedy would be the old one of advertising. The latter medicine is an infallible panacea for many kinds of inertness.

✱

"Mass production" *versus* "hand-made production" is a controversy that has manifested itself in some branches of the European photographic manufacturing industry. We read of one camera, a reflex, that takes ten weeks to make by hand and it is advertised to last a lifetime. Well and good, but we fear that the protagonists of the hand in the production of cameras and supplies are fighting a losing battle. Who wants a camera to last a lifetime, that is, a camera for use outside of a studio? More and more the tendency is to modernize and simplify these instruments, and the vast majority of people want the newest and latest. Of course, we are neither derogating hand-made goods nor high-grade quality; we simply note, in passing, that mass production for over thirty years has answered well in practice and we think will continue to do so. Besides, machinery makes for progress in every respect. Were we to go back to hand work wholly and solely, what sort of place would this old world become

again? As we write this paragraph, industry hums round us. Millions of machines are engaged in mass production (Philadelphia is the workshop of the world) for the comfort and convenience of the rest of the world. Hand labor hath its usefulness nowadays in supplementing and complementing that of the machine. It is so in photography as in everything else.

✱

The vast transportation business of the world relies heavily upon photography to advertise it. Indeed, it is almost needless to refer to a fact which is so very obvious, were it not for one thing, namely, that, whenever possible, human figures, with names familiar to the public, should be introduced. This adds immensely to the advertising value of the photographs. For example, we recently compared two sets of fine photographs of great steamship lines. In one we had splendid views of the various accommodations of the ship, taken when the vessel was apparently empty; in the other (the Leviathan) we had traveling celebrities, known to the general public, whose names were given.—The newspapers are excellent guides in this matter. The public loves to see the photographs of those they read about and it is good business to introduce them wherever possible.

✱

The general obviation of the use of screens or light filters in taking color values in correct negative rendering appears to be within the range of possibility. For some time, prominent manufacturers have been exploiting anti-screen plates ("No other filter is required, the necessary correction being in the plate itself") and now comes an anti-screen roll film. If this movement becomes general, quite a revolution in practical photography will have been accomplished. It is remarkable to note in the annals of photography that great changes or advances are sometimes quietly introduced, attracting little notice at the time, but afterwards causing considerable commotion. We imagine that color correct negative making

without the use of screens would be a great practical convenience. Still we are not quite there yet. The editor of a contemporary thus writes guardedly of the new anti-screen film, "A high degree of correction cannot be expected from orthochromatic material of this type, but the color rendering obtained in our tests was decidedly satisfactory." Frankly, we do not quite see how the revolution is to be brought about, but it has evidently started. We await scientific explanations.

✱

"Monotony in the show case" is a disease from which professional photography is suffering, and we once again draw attention to it in the hope that those who read these lines will heed them and apply the obvious remedy. Not for the first time, recently we made a tour of sections of this city (Philadelphia) where studios abound, and we were pained to notice a direful condition of affairs, namely, that the same faded specimens were visible that we saw weeks, even months, ago. We almost felt like entering some of these places and beseeching those in charge to substitute some fresh specimens for those that had been doing duty so long. Change attracts, monotony repels. Will not our city readers learn the pecuniary value of this lesson?

✱

Photographer (taking a picture of a man and his son)—"Young man, it would look better if you put your hand on your father's shoulder."

Father—"I beg your pardon, sir; it would be more natural if he put his hand in my pocket."

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## The Art of Projection Printing Part II

J. R. HALL

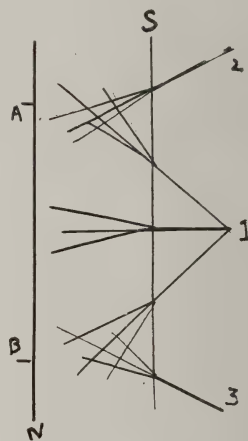
Before leaving the problem of condensed illumination, there are a few items worthy of notice. The use of an unscreened condenser is fraught with a lot of trouble if the climate is damp, dirty, or cold. To keep the condenser continually warm and dry, it may be necessary to remove it after use and put it away, wrapped in a soft cloth, somewhere where the atmosphere is always warm and dry. The gradual steaming of a condenser during an exposure has caused the loss of many a sheet of paper, to say nothing of time and temper, and the drying marks, or any specks of dirt showing on the next exposure. With a ground-glass screen before the lamp or between condenser and negative (I prefer a position just in front of the illuminant) damp and dirt do not do so much mischief.

Coming to this method of diffusion, it is useful to take the "bite" out of the light, and permit softer and smoother results, but it must be remembered that it is accompanied by a big loss of light. The thinnest, cleanest ground-glass should be sufficient for diffusion and this will scatter and lose the minimum of light. A ground-glass screen should be kept well cleaned. Regular polishing with a little oil will keep its transparency at the maximum, or varnish or retouching medium will do the same with less attention.

The ordinary form of double plano-convex condenser, collects perhaps 5% of the light emitted from the lamp. This is very little. Using a concave mirror as well, the amount can be roughly doubled. The mirror must be at the correct distance, however, twice its focal length, and this may mean extending the accommodation. The use of a "mirror arc," a concave mirror with an arc lamp, dispensing with a condenser, saves a lot of room, but this is accompanied with heat, needs a lot of attention, and the mirrors are said to crack easily. The addition of a converging lens, between the condenser

and the light, means increased illumination. The "Promet" system, patented in all countries, but, as far as I know, only used by cinemas as yet, has special collecting lenses. Increased illumination or saving of current or other light fuel, is marked with the Promet condenser. Compared with the ordinary condenser, the saving is at least 50%, while the effect of the extra lenses is to save space by shortening the focus.

Amateur workers sometimes try to work with diffused light, *i. e.*, with no condenser. With a single near-point illuminant, this is impossible. A reference to the sketch will



show why. Let L be the light source, S the screen, N the negative plane and AB the approximate position of the negative. The light which reaches the negative at right angles, though scattered at the screen, is plainly stronger than that reaching the margins. Some of the latter is scattered away from the negative altogether. If, however, instead of using one light we use several, placed in a circle or square round the margins of the screen, with a light in the center as well, something like even lighting is possible. Let 2 and 3 represent a couple of extreme lamps. The total illumination now is obviously more balanced, though a point like this cannot be

detailed or drawn with anything like accuracy. By visual examination of the screen from a point coinciding with the lens, sufficiently even lighting can easily be arranged, provided we have a board or frame fitted to carry the lamps wherever they are wanted. This fixing is the difficulty here, but I have seen a simple and effective arrangement of a hollow hemisphere lighted round its edge with small low voltage globes run in series. The thing was constructed of wooden ribs and white paper, coated over with well pasted brown paper. The section was filled with a circular piece of ground-glass.

Let us now consider the lens. Years ago it was the universal practice, if I remember rightly, to "enlarge" through a portrait lens. Usually it was a Petzval. A number of these lenses are still in use, but there is very little to recommend them. Certainly they are rapid, but any lens is rapid with condensed light from a small source. If the portrait lens be filled with light, its speed must be sacrificed by stopping down, owing to the bad definition everywhere but in the center. For one purpose only, have I found

a Petzval useful, and even here a good single "achro" beats it. For the taking or the projection of a bust portrait, either of these lenses will give lively definition in the eyes, with a very slight softening of the other features, and a decided subduing of the shoulders and background. The other lens usually used is the anastigmat. Here we have a lens, which, even at full aperture will transpose a sharp image from one plane to another. It is a mathematical instrument, and this part of projection printing, except in odd cases, is a mathematical one. The only thing to watch with an anastigmat is this. If it is of an unsymmetrical design, it may project better if mounted apparently the wrong way, *i. e.*, with its front lens pointing to the negative.

A good R.R. is also excellent for use in enlarging, but it must be a good one. One of the best lenses I have used was an R.R. that could be used in the camera at a big aperture, *f*6. This lens gave excellent definition over a large field, working with condensed light thrown through a portion of the lens equivalent to about *f*11.

*To be Continued*

"PROGRESS MEANS SUCCESS"

# ASSOCIATION NEWS

Published under the authority of the Board of the Photographers' Association of America,  
under arrangement with the publishers of Abel's Photographic Weekly  
and the Bulletin of Photography

S. R. CAMPBELL, JR., Secretary, P. A. of A., 722 Bond Building, WASHINGTON, D. C.

It is quite evident that some of the Postmasters around the country do not pay attention to the daily bulletins they receive from the Post Office Department, otherwise they would not be so ignorant of the C. O. D. and insurance privilege which now applies to all third-class mail. We have received several inquiries from members regarding the above, stating they were unable to insure packages of photographs

weighing less than four pounds at their local office.

Should any of you meet the same obstacle, you will be perfectly correct in insisting upon the privilege. The law has been operative since July 1st, 1924—that we know from the Superintendent of Mails in the main Post Office at Washington, and, in addition, we made a special call at a sub-station, where the Postmaster showed us his

bulletin. That's why we are sure the information is positively in their hands and why you may be sure of your ground in case of an argument. Packages of four pounds and over will still come under the parcel post classification as before.

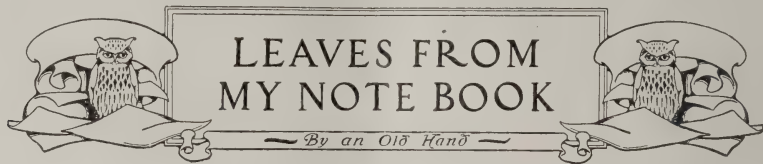
\*

The prospect of an Annual is having its effect on some of the delinquent members for 1924. We are beginning to receive dues every day now and only hope that all who have not paid up will get in before the copy goes to press. Now will be a good time for

those who have changed their addresses since the first of the year to notify us, if they have not already done so. We want to have as few regrets on wrong addresses and misspelled names as possible. A post card will do the trick, only DO IT NOW.

\*

We wish to announce the following contributors to the Julius C. Strauss Memorial Fund: Julian H. Stein, Ryland W. Phillips, Ben C. Golling, W. L. Koehne, J. Will Kellmer, *Abel's Photographic Weekly*, Eugene Swarzwald, Wm. Shewell Ellis.



"The fine art of photography" is engaging the earnest attention of a friend of mine who is writing what promises to be an interesting and authoritative book on the subject. But books galore have been written to this theme before and will continue to be produced. Lake Price was one of the earliest writers on the subject. His work bears reading today. And there are many excellent volumes now current, so that the student of the subject is not lacking in sources of inspiration and information. In fact, a respectably sized library might be formed out of "art" books on photography.

\*

And the same might be said of other divisions of the subject—the lens, development, printing, and so forth. The series is bewildering in its immensity. If the appetite grows by what it feeds on, the supply will never know diminution. But I am surprised that so little attention is paid by writers to the psychology of the subject.

Not every one who takes up photography has the potentiality of becoming an artist. Some merely remain dabblers and potterers. They are so by nature and can never be anything else simply because *au fond* they

are incapable of rising to the occasion. In other words, they are mentally unfitted to engage in the æsthetics of the subject.

\*

Still, art education and feeling in photography is spreading enormously as the illustrated publications testify. We are producing better photographs today than we were thirty and forty years ago, artistically as well as technically. Is this due to the improvement in photographic materials or to the growth of intellectuality in the human race? I would say that both causes operate to produce the result. The standard of living and education are higher and consequently everything that comes under those heads ascends also. And photography is a necessity of modern existence.

\*

One effect of this progressive movement is to make photography more respected by the general public than it was a few decades ago. The professional worker is taken seriously and so is the amateur. I can recall the time when to be seen in public with a camera was to court ridicule. The snapshotter was openly scorned. Not so nowadays. He is welcomed everywhere, and





Belle Johnson  
Monroe City, Mo.



Belle Johnson  
Monroe City, Mo.

everybody tries to get into his, or her, picture. The "gaper" is non-existent and intelligent interest has taken the place of antipathy and indifference. In fact, the mere onlooker, however humble, is a possible convert, for cameras, nowadays, are cheap enough, goodness only knows.

✽

"Small beginnings have great endings." As I take my walks abroad in this vast city I come across all sorts and conditions of people doing something by photography, people of whom the world never hears and producing creditable results either professionally or by way of pastime. And here I am seemingly about to contradict myself. The trouble is to get them to read and study, to try and understand the A B C of the subject they are interested in. A recent writer observes, "My greatest surprise when I first undertook developing and printing service was the great number of tyros—I will not call them amateurs—who have not the slightest idea of the purpose of the diaphragm openings or the different shutter speeds. Even such a necessary and simple adjustment as the focusing scale is a deep and unfathomable mystery to many. Also there are only a very few who estimate the actinic value of light, disregarding the visual luminosity."

✽

Oddly enough, you find this condition of ignorance permeating all ranks of photographers, notwithstanding the advances of which I have made mention. The cause of it all is, according to my observation, that people do not read and study sufficiently. The things are irksome to many in this age of mechanical perfection. So here we have a series of extraordinary contradictions characterizing photography. 1—Its amazing growth and achievements. 2—The fecundity of its literature. 3—The widespread ignorance of fundamentals on the part of myriads who dabble in it. But although tempted to despair, one need not do so, for the ignorant of today may become the enlightened of tomorrow.

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✽

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## Fall Opening

During the tide of the year's business there are periods of ebb, as well as flow, and, like the tide of the ocean, the periods of ebb endow the subsequent flood with greater energy in the progress as it breaks on the shore.

There is no doubt that business does revive and is better advanced for its quiescence in the summer months. If we have been sensible, we have enjoyed the period of enforced relaxation so as to be invigorated for the incoming trade of the Fall and Winter and the strenuous rush of the Christmas Season.

It is your own inertness which is to blame if you do not catch some of the inevitable trade. If you are not on the outlook for the movement in the pool of business and let others step down in it before you, don't blame the kind angel who has stirred up the water.

Take Iago's advice and put money in your purse, but you need not follow his methods. It may sound like selfish advice today, "Get business"; but get it as the honest reward of your endeavors.

Business is subject to the same inexorable law of Nature which prevails in all improvement of conditions. You must struggle against competition. You should not hold yourself responsible for the failure of those with whom you compete. You will have to learn that, although your profession is primarily an artistic one, to be successful it demands the same keen business requirements as any other business enterprise. Don't go half-hearted at it, with but little faith in yourself; but be self-reliant. Don't trust to the promoter or any schemer who advances short, quick cuts to successful issue, but devise new ways and means different from your competitors.

Puzzle your wits for new ideas. Read the photographic magazines to keep in touch with your art and your business. You will find there are new ways of getting more business. The tailor and hatter and the rest

of them keep eternally at it, to attract custom. Go out for your customers, and compel them to come in, and like the man in the Bible parable, give them no excuse to back out.

Don't expect to benefit by the general revival of trade. It is mean practice. Put your shoulder to your own wheel and Jove will help you. Do not write us for schemes, as we are over-run with inquiries. Good ideas are worth money to us as well as others, and be assured we would have a right, if we knew something that has a pull on dollars, to put it in motion for what it was worth.

Advertise judiciously, but don't advertise like you go to church, because you think it your duty and thereby you are entitled to reward. Get a definite idea what you want to accomplish in your advertisement. Advertise with a definite purpose, use intelligence and discrimination. Don't copy from others. Be essentially utilitarian. Compete for patronage which shall benefit you. Go after patrons you know will respond to your allurements. Lure the client by the kind of display which shall attract, not distract. Don't waste energy where it does not avail anything. Look to your personal interest while you give good return for what you receive and you get your abundant reward.

✽

## Welcome the Objector

FRANK FARRINGTON

Two men from different studios met at a photographers' convention and at luncheon they discussed together the features of the profession. One was a young man, but the other had streaks of gray in his hair.

"These people who come in and put up objections, one after another, to everything I say about our work, give me a pain," said the younger man.

"The ones who give me a pain," responded the older photographer, "are those folks who don't make any objections, but just listen to everything I tell them and don't say a word one way or the other and finally

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walk out without me being able to find out whether they liked what they saw or not."

"You would rather have them objecting all the time?" the young man asked in surprise.

"Objections are what I live on," was the reply. "When a patron says nothing more than 'Yes, very pretty,' or 'Yes, I see,' and doesn't object to any kind of picture or style of finish, or ask any questions, then I know I'm out of luck. I don't know what's the matter, but I know I haven't interested that individual. I like a patron to come back at me. When a woman responds to my selling talk with objections, then I know I've got her thinking about what I'm saying. Of course, I would like to have her agree with me quickly and place her order at once, but you can't expect that very often. Anyway, if she objects, I feel pretty sure I can interest and please her, because I know she is thinking about it, and I know my business well enough so I can give her pretty nearly what she wants if I can find out what it is she wants.

"Give me the people who offer objections and you can have those who don't say anything, and, for good measure, I'll throw in those rare birds who agree with everything you say and order without offering any objections or asking any questions that are hard to answer."

"But," complained the young man, "It's so doggone discouraging to have a cranky patron find fault with everything."

"Oh, it may discourage a fellow a little, especially if he's young and easily discouraged and thinks getting orders ought to be a cinch. But anybody as easily discouraged as that ought not to be a photographer. When a patron finds fault with what you are offering her, it's nine times in ten because

she has an idea in her head of some particular kind of picture she wants and you haven't hit it. I'd rather have a woman with some idea of what she wants, even if it is hard to figure it out, than to have someone with no idea. These folks who don't put up any objections don't generally know enough to know the right thing when they see it. They always have to go home and think it over, and that's the last you see of them."

## Our Legal Department

### More About Business or Trade Fixtures

The article recently written on the legal status of fixtures as between landlord and tenant attracted an unexpected amount of attention. There is great confusion in the minds of business people on this subject, in fact, there is great confusion in the law, you can find a multitude of cases, many of them conflicting.

From the letters received I publish the following from an Illinois correspondent:—

Nine years ago we signed a lease which had the following clause in it: "It is agreed that the party of the second part shall have the right to remove at the expiration of this lease, such fixtures and improvements it may add to the said premises, provided, however, that said party shall leave the premises in as good condition as they are at present, wear and tear excepted."

Under and during the first lease I put in two plate glass where there were doors and took one out and turned over one plate glass and door to the owner;



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we also put in 2 x 12 feet plank floor in basements, which basements have stone side walls. We put up a rug rack on second floor. Later discarded it.

Four years ago we signed a new lease for five years and I accidentally overlooked this stipulation not being in the new lease for removing fixtures. We have since put in another rug rack and balconies on first floor and also put in electric lights and conduits, discarding gas lamps which we had formerly put in.

We are considering moving and some time ago spoke to the landlord about putting this clause in the lease, telling him we wanted to fix up a little. He said he did not want the clause in, but he said we wouldn't have any trouble over the fixtures.

What do you think we could remove?

The balconies are nailed to the walls, the electric light fixtures are put up with screws. I once heard that articles or fixtures or partitions put up with screws to the building could be removed, while everything nailed to the building could not be removed.

Is that a fact or not?

Let me say at once there is nothing in the idea about nails and screws. I have encountered that delusion many times, but there is no basis in law for it. The tenant's right to remove trade fixtures placed on the premises by him during his term usually depends on whether he can harmlessly remove them, *i. e.*, without injuring the property. If so, he is permitted to do it, without regard to whether they are fastened with screws or nails.

I hope this correspondent will forgive me for saying that it was pretty careless in him not to see that this most important protective clause was inserted in his second lease. As a matter of fact, the very omission of it from the second lease might make all the difference between his having a right to remove and his having no right to remove.

### P. H. KANTRO - Portage, Wis.

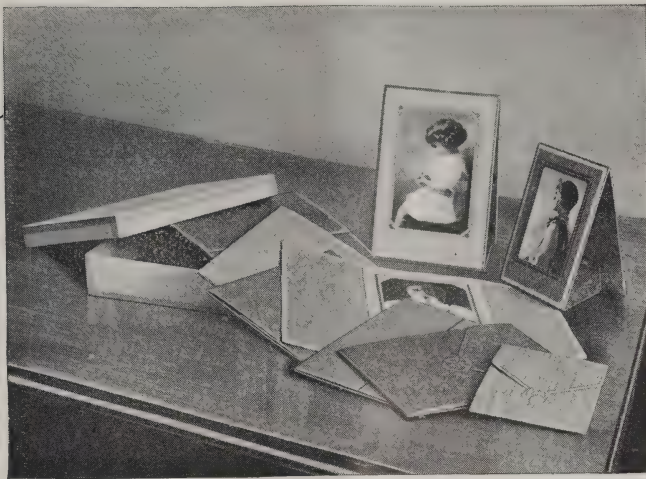
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There are cases which rule that when a tenant puts fixtures on the premises under the original lease and then takes a second lease without removing them, they become a part of the real estate and he can't claim them any more, though he could have done so under the first lease.

I am clear that there is considerable doubt whether this tenant, without the protective clause in his lease, can remove his balconies. He may or may not be able to remove his electric light fixtures, depending on how they are put up. If he does he will of course have to put the old ones back, or leave the property as good as he found it. He cannot remove the new floors.

Let me say a word more about trade fixtures; these questions usually arise between landlord and tenant over what are known as trade fixtures. "Trade fixtures are articles annexed to the real estate for the purpose of carrying on a trade." I am not now discussing fixtures that aren't attached; of course the tenant has full power over them. It is only when a fixture is actually attached in some way to the real estate that the question arises between landlord and tenant.

The law will give the tenant every advantage when the fixture question arises, if it is a trade fixture, but it applies to all cases the same test, *viz.*: can the thing, whatever it is, be removed without unduly damaging the property. And in most leases, when the subject of fixtures isn't mentioned, the law will imply the tenant's right to remove his fixtures at the end of his term, *if* removal can be done without harm. The above correspondent is in rather an unusual position in that his first lease contained a protective clause which was (on the landlord's part) designedly omitted from the second lease. That creates the implication that the land-



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lord intended to change the status in the second lease.

What are trade fixtures? The following have been held to be: appliances for the manufacture and sale of ice cream; counters and shelves in a store; electric light machinery, appliances and fixtures; flour mill machinery, gas lights, electric motors, gas fixtures, gasoline lighting plant, heating radiators in a store; bakery ovens, platform scales, printing press and attachments, shafting, belts and pulleys, shelving and counter in cigar store, store chandeliers, heating plant, office counters, refrigerating plant, partitions, wooden awnings, frame office erected in storeroom.

All these are subject to qualifications, depending on the surrounding circumstances. There is scarcely a thing which a business tenant could attach to the property for the purposes of his business, which would not be removable under certain conditions and irremovable under certain others.

The only absolute safeguard for a tenant is to have the same clause inserted in his lease which the above correspondent's first lease contained, and then when he is about to install something which he thinks might be questioned, for him to go to the landlord and get the latter's specific written permission to remove at the end of the term. A bother? Very possibly, but not so much bother as a law suit.

(Copyright by Elton J. Buckley)

\*

Corporal Sweeney had been detailed to take his squad of engineers to mop up after a company of infantry. Arrived at the cellar of an abandoned chateau he was instructed by his lieutenant to go inside, leaving the remainder of the squad gathered about the door to get the fugitives.

"Yessir," answered Sweeney, obediently. Then turning to his men he added the caution:

"But if more than one man comes out of that cellar, for the Lord's sake, don't shoot the first one."

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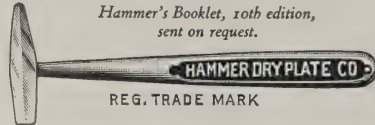
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## Taxing Tools

The matter of taxing cameras and lenses is being stirred up by quite a few magazines of late, and the following letter in the July issue of the *American Cinematographer* is worthy of emulation. Why not copy it and send to your Congressman? Of course, substitute your studio equipment in place of that of motion pictures, and the P. A. of A. is back of you in the fight:

"While apparently little or nothing has been done in Washington to alleviate the tax on cameras and lenses, the cinematographers' interest in the matter has not been confined to Hollywood production quarters, but has extended half-way around the world, as indicated by a copy of a letter which, just received by the American Society of Cinematographers, was sent from Bombay by Herford Tynes Cowling, A. S. C., to the chairman of the Ways and Means Committee.

"The Chairman of the Ways and Means Committee, House of Representatives, Washington, D. C.

"Dear Sir: Please permit me to call your attention to the existing war tax on professional photographic cameras and lenses which are of American or foreign manufacture. I am particularly interested in calling to your attention the tax on motion picture cameras which are used almost exclusively for professional work. This tax is a burden on the cinematographers which does not exist on other such professional workers and certainly should be repealed.

"When the motion picture camera is taxed, a tool of trade and direct means of making a living is taxed. To tax the purchase of a motion picture camera for professional use is much the same as taxing a carpenter on his tools, a stenographer on his typewriter or a surveyor on his compass. Like the engineer, the dentist or the doctor, a cinematographer must purchase his own "tools" if he is to hold his clients.

"At the same time, when this law was passed, there was no existing organization



of the American cinematographers to give their attention to this matter. We have now an organization known as The American Society of Cinematographers; we recently passed a resolution requesting the repeal of this tax, of which you are probably cognizant.

"I suggest that an amendment be made to this law which will repeal the burden on our tool of trade and at the same time not remove the tax on a luxury.

"I sincerely trust that your committee will give this matter due consideration.

"(Signed) H. T. COWLING."



### From the Standpoint of the Patron

It ought not to be forgotten by the professional photographer that his profession has a business side as well as a technical one. He may take a justifiable pride in his skill in the art, in the production of a perfect negative from the standpoint of the profession, but what does the patron know of or care for fine chemical effect or technical perfection of any kind? Let him stop a moment to think that it required a good deal of training before he acquired the faculty of judging of the so-called good qualities of his work—and how can he expect his customer to appreciate photography pure and simple?

It would be good practice, instead of too strenuously striving to educate the public into judging from the photographer's point of view, to try to look at the picture with the eyes of his patrons, and to study their demands and bring them into conformity with the exigencies of the art. Of course, such demands are at times unreasonable, and, if carried out absolutely, might result disastrously for both parties; still a just valuation of any suggestion must be made, and, where necessary, recourse must be had to a tactful method of influence in suggesting deviations from the requirements imposed. Indeed, many a good suggestion has ema-



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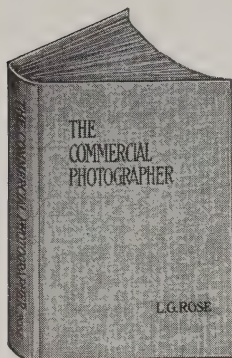
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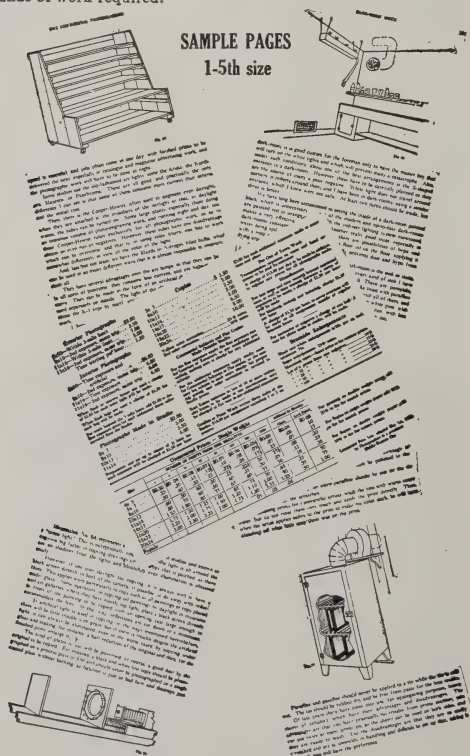
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nated from the patron who sees clearer and is less biased by special training. If the demands of the patron are not so wholly set aside as of no consideration, there would be less annoyance in having to make resittings.

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## Intention in Photography

One factor at least influencing the critic who analyzes the artistic merits of a photographic work is undoubtedly an estimation of what might be called the artist's intention, or as it is sometimes expressed, the motive of the picture. It is, therefore, the way in which the photographer gives expression to his motive or intention that determines to the critic, anyhow, his ability.

It is the possession of this faculty that enables the artist to convey best his æsthetic idea; it is the plot or the theme of the composition, and all the elements which go to make it up must be in such relation as to give coherency and unity to the conception.

It may be more difficult for the photographer to express his intention, probably by reason of the mere mechanical elements at his means, which are subservient in the hands of a skilful worker, but distracting and combative when undertaken to be marshalled into relation by one of inferior talent.

But, aside from this, very few photographers start out with a definite idea or intention as to the building up of the picture. They seem to wait for the inspiration of the moment.

There are not a few notable examples which prove that the distinguished photographer has not only given time, thought and consideration to his work, but also has made numerous practical trials to overcome the mechanical impediments to the adequate carrying out of his idea; for, unlike the painter, he cannot with a dash of the brush depress or obliterate any objectionable features. In the majority of cases, however, and more especially in portrait practice, it is the Cynthia of a moment. Obsessed at the instant by the beauty, grace and harmony of the subject before him, he sets to work to limn out upon the ground-glass of his camera the perfection materialized, and imagines that the few moments under the rapid fire of artistic inspiration he will accomplish his imaginary conception. He forgets that he is not the "prime mobile" in

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the case; that he has several other rather refractory agents, which, if not duly controlled, will throw him clean over the æsthetic arena. First, there is the tempting subject itself, which captivates him to a disregard of its difficulties. Then comes his own mental, not actual, conception of the object, and, finally, his utter forgetfulness of the stolid, unimaginative, relentless glass eye of his camera, and the equally remorseless sensitive film.

The successful portraitist is the one who possesses himself in patience, who has a definite knowledge and sure intention of what he will ultimately get. He expects nothing from that intangible substratum or psychic influence we call inspiration. That is for the poet and the painter, but the photographer must come down to hard realism. He must rely on nothing but skill and experience to guide his aspiration. Otherwise he may tumble disastrously from his Icarian flight if he venture to soar too high in the empyrean.

We know from sad experience how disappointing is photography, and how, after our most strenuous labor to secure something fine, we have been rewarded by the verdict, "It is not so bad, after all."

We see many a photographic picture which we might say is attractive, but not convincing. It leaves an impression of incompleteness, of some of that vagueness and indefiniteness which called it forth, and, like some of the beasts in Milton's creation, only half emerging from the mud. The artist has failed in securing what he most wished for, and, instead of suppressing the abortion, he is content to give it admittance to the world of art in the hope that the imagination of the beholder may amend it and applaud him for his good intention.—  
J. B.

❧

Visitor—And what is the little boy's name?

Colored Lady—Prescription.

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Colored Lady—Becus Ah has such hard work gettin' him filled.

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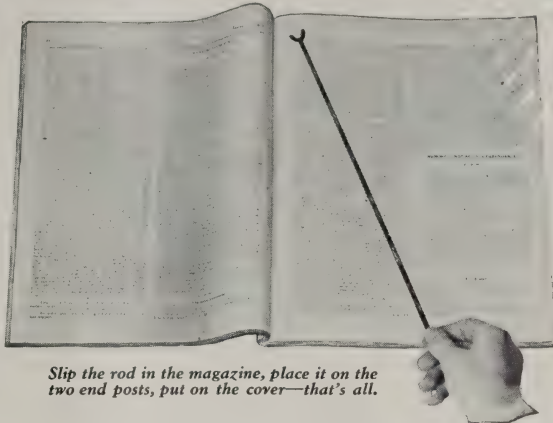
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The photographer whose studio, within or without, is not such as will attract attention, favorable attention, ought to do something to make it so. The studio ought to be itself something more than merely an apartment, the entrance to which and the interior of which does not arouse criticism because of objectionable features. It ought to be so attractive that it is an advertisement of the owner's artistic taste and his business enterprise.

We often neglect our own premises because we do not realize their lack. The cobweb we walk under every day does not

attract our attention. It has been there so long that we are used to it. It is the same way with many other things about the studio that other people see because they are in unaccustomed surroundings and noticing what is about them.

You notice the loose board in the doorway of the dentist's office and he notices the cobweb in your reception room, but each fails to see his own defect. Look around your studio with the critical eyes of an outsider. If you haven't enough imagination to do that, ask some outsider to criticise your place for you—and be prepared for a shock. Search for the truth and take it with good nature if it isn't too agreeable.

✽

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## AS WE HEARD IT

The new Wingard Studio, of Portland, Mich., is now open for business.

Lee Jones has opened a studio in the Adams Building, Yellow Springs, Ohio.

C. A. Land, of Sioux Falls, S. D., has taken over the Harter Studio, Osakis, Minn.

A new studio has been opened in Colton, Calif., by J. F. Gullihier, formerly of Los Angeles.

The Odom Studio, of Greenville, Texas, which was recently destroyed by fire, is again open for business.

M. R. Purlee, photographer at Seymour, Ind., has sold his business to C. O. Malcolm, of Hillsboro, Ohio.

P. Van Graven, of New York, has opened a studio in Casper, Wyo., under the name of the Van Graven Studio.

J. C. Barnaby bought the E. C. Sherman Studio on Main Street, Middletown, Ohio, and took immediate possession.

C. M. Hull, of Elwood, Ind., has disposed of his business to H. P. Harnden, of Chicago, who took immediate possession.

Ora A. Blades, of Perryopolis, Pa., has taken over the Elbert Iseley Studio at Alexandria, Ind. The new studio will be known as the Highland Studio.

E. M. Cowles, who for the past twenty years has conducted a studio in Stockton, Ill., has disposed of his business to F. H. Bohnhoff, of Elizabeth.

Mr. and Mrs. C. W. Grawberg have taken over and reopened the studio of G. A. Williams, Correctionville, Iowa, which has been closed for several weeks.

Louis F. Robinson, Rockford, Ill., photographer, who has been conducting the Moffett Studio on West State Street, recently filed a petition in voluntary bankruptcy. Robinson's liabilities are stated as being \$6,565.11; his assets amount to \$1,114.11. Most of the debts are for supplies purchased.

✱

Two doughboys were overheard talking in a French billet. "Women is all a nuisance!" declared one. "They done brought all de trouble dar is in de world from Eve down to this here war."

"How do you mean?" asked the other.

"If you ain't heard dat you don't know nothing. A woman brought on dis war. De Germans stole her from de French, and de French have been trying to git her back, and dat caused de fighting."

"I never heard of that. What woman was it?" asked the first soldier.

"Her name was Alice Lorraine."



# BULLETIN - OF PHOTOGRAPHY

**FRANK V. CHAMBERS**  
PUBLISHER



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THE OLDEST PHOTOGRAPHIC WEEKLY IN AMERICA—Established August, 1907

# BULLETIN OF PHOTOGRAPHY

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## THE WEEKLY BUSINESS PAPER FOR BUSINESS PHOTOGRAPHERS

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### Editorial Notes

The season of the year has arrived when we look for a resumption of normal business conditions, and it is pleasant to note, from an article in a widely circulated Philadelphia newspaper, that trade is satisfactory for photographers. All branches of the industry appear to be flourishing. "Many craftsmen," says our contemporary, "are receiving a large volume of work from students, chiefly those recently graduated. A large part of current work is for children's portraiture." The future of the world is in the hands of youth, and as that will always be with us, photography is bound to flourish. September has developed good business from large companies preparing fall and

winter campaigns. On the whole, the outlook is exceedingly bright.

✽

The past Convention Season has, on the whole, been a successful one, and we failed to detect any falling off in the interest of the photographers who attended them. At a conservative estimate, five thousand photographers have met at these gatherings during 1924, and the information thus disseminated has been of incalculable advantage to the craft. Looking back to the records, we find that much earnest missionary work was done in the way of addresses, demonstrations, and discussions. There is a wholesome spirit of communicativeness on the part of those who have attained eminence and success in photography by which the younger element profits. Carefully listening to and studying the utterances of these leaders we were impressed by their earnestness and thoroughness. In retrospect, they bear reading and pondering over for the permanent store of sound advice they contain.

✽

"An atom gets its picture taken," is the catchy caption of a newspaper article (illustrated) depicting a few scratches on the photographic film of Professor W. D. Harkins. It would take, we are told,



100,000,000 of them laid end to end to make a line one inch long. And the scratch obtained, we are assured, merely shows the nucleus of the atom in collision, it being only one ten thousandth of the size of the entire atom. There appears from this to be scarcely a limit to the powers of photography in recording the existence of the infinitely small, as well as of the infinitely great and the infinitely distant. Verily, the black art is doing incalculable service in the hands of scientists in adding to our knowledge of the universe.

✽

Mars has an atmosphere, says Professor W. H. Wright, of the Lick Observatory, who has photographed the planet by the light of three different colors—violet, yellow and the infra red; with the latter the outlines of the Martian surface are boldly delineated and are much more striking than when photographed on ordinary plates. Photography is revealing to us the most interesting phenomena with regard to the other members of the planetary system, of which this earth of ours is such a small part. Someday, perhaps, we may obtain evidence that there is animal or vegetable life on some of these bodies. Who knows? It is conceivable, of course, that there are other races besides the human in the universe, living their own lives, and speculating as to who and what we are in this comparatively tiny speck in the firmament.

✽

A correspondent writes: "You are wrong about Mr. Horgan and photo-engraving. Klic perfected the photo-engraving process (which should be called photo-aquatent) in 1879, and it is his process which has been worked ever since." But Klic, if we have our history aright, did not use means of breaking up the engraving into tones by means of a screen, and the credit for doing this appears to rest between Mr. Horgan and Mr. Ives. Historically, photography appears to be full of misconceptions which should be cleared away. Another writer, in pointing out that the camera obscura

(invented by Porta in 1560 A. D.) was the fore-runner of the modern camera, is obviously unfamiliar with the latest researches on the subject. The late General Waterhouse proved that the idea of a camera was in the minds of the philosophers long anterior to Porta. The beginnings of photography date much farther back than is commonly supposed, as was pointed out recently in a European contemporary. There is evidence that the fundamentals of the subject were known in Asia in the eleventh century. However, little is to be gained by casual references of this kind, except to promulgate the advice that in dealing with historical references in photography, caution is essential.

✽

Alaska, Uncle Sam's remote possession, should receive a good boost from the wide distribution of Thomas Meighan's latest motion picture, "The Alaskan," which is being released all over the country. In this connection, we note that the Alaska Jewett Transportation Company recently had made many photographs of the Richardson Highway to be used for publicity purposes, in the development of travel over the highway. In due time Alaska will be aerophotographed. We look to photography to bear a part in relieving the over-crowded East of much of its congestion in population. Horace Greely's advice "Go West, young man" still holds good—in fact, it is more cogent than ever. Unfortunately, immigrants to a new country like ours have an unhappy knack of herding around the ports of landing. Hence this trouble of the United States and of other countries of the world.

✽

We perceive that photography as a profession for women forms the subject of several articles on both sides of the Atlantic. From the days of Julia Margaret Cameron, women have always been successful in this kind of work, and the surprising thing is that a greater number of them have not taken to it. Miss Peggy Stewart, during

the past summer, gave a very stimulating address on the subject, and she was especially helpful in her suggestions for the handling of children. If fewer women thought of stenography, the movies and sales counters, and turned their attention to studio photography, we think the craft would be enriched. There is room for any number of women photographers of the calibre of Peggy Stewart.

✱

F. E. Ives is again the subject of drastic criticism in the European journals. A whole array of anticipatory patents is arrayed against him. But so far Mr. Ives has the merit of producing results, and we fail to discover that any of those quoted against him did anything practical. Who does not remember the beautiful Krömskop? And who that has seen his natural color motion picture films will fail to see in them a distinct advance in this class of work? Patent records, after all, count for very little in most photographic processes; it is the result that counts. There is scarcely an article used in photography nowadays, from camera to finished print, which cannot be made by anybody so disposed, with the necessary ability and capital, avoiding, of course, any "patent rights" which may exist.

✱

### Dimension and Effect

It requires some intimate acquaintance and considerable practice before the photographer gets acquainted with the peculiarities of a large lens, after having used almost exclusively a small one for his work, when changing, for instance, from a nine-inch focus to a sixteen-inch focus lens. He fails to appreciate that there is not only a difference in size of the image, which he naturally looked for, but also a difference in the whole visual presentation of the subject.

If the focal length of the lens bears the same relationship to the length and width of the plate, whether it be four by five or eight by ten, exactly the same extent of subject will be included on both plates, but

the picture on the larger plate will be on a proportionally larger scale. A twelve or an eighteen-inch focus lens gives exactly the same amount of subject when it is put from the same point of view on the eight by ten plate, that a six-inch focal puts on a four by five plate, but the distance between any two corresponding points on the larger plate is much more than it is on the smaller plate.

The increase of scale necessitates a longer minimum exposure, inasmuch as any blank that might be passable from a pictorial consideration which may possibly be an effective feature in the subject, might show up in an undesirable aspect, presenting itself too obtrusively when the picture is enlarged. Now while this holds where direct negatives are concerned, it pertains more forcibly where an enlargement is made from the small size negative.

The argument of the advocate for enlargement over direct enlarged pictures is that softness of image is often secured in the amplification, while contrast and over-brilliance are exhibited in the small picture.

There may, no doubt, be cases where this contention is valid. But in the majority of cases, undesirable flatness results, a loss of precision and definition, which practically misrepresents the original. Then, again, in an enlargement textural quality is slurred and less differentiation of surfaces presented.

In comparing a print from a small negative with an enlargement from it, everyone will admit that the direct print has the relative values more correctly exhibited than in the enlargement, and, moreover, the small view is possessed of more gradation of light and shade, more breadth of effect, which is often a most desirable pictorial asset.

You will note that as the various areas increase, they become more and more separated, leaving blankness in between them, which causes flattening down, and, besides, alters the perspective of the whole picture. There may be, for instance, in the subject a delicate aerial distance, which shows up correspondingly in the small negative, but

which is more or less extinguished in the enlargement and so the various planes of the picture are materially interfered with. At present, the desire for soft effect is most prevalent—a very laudable desire indeed. Softness is a quality present in most artistic work, but the penchant sometimes leads the admirer to extremes, and he ruins the fine effect which he secured in his small picture. I have seen this done often at the exhibitions of pictorial photography, and have wished for more independence on the part of the artist who yields to the unreasonable demands of some hanging committee, who prescribes a certain size print for exhibition. Let us now go back to size had by direct operation and see whether there is difference in presentation of a picture made with a large size lens and a small one.

I said something about difference in brilliancy and definition and that the smaller plate presents more detail and better relativity of light and shade. You will say: "For securing the same depth of definition on the large plate as on the small one, we could use a small stop in the large lens," but would not this stopping down diminish brilliancy and, besides, would not it necessitate increase of exposure, with liability of error therefrom, and would it not compromise rapid work?

It follows that if brilliancy or breadth is wanted in the picture, a small photograph is most available and softness more assurable in the larger size, and, further, no one should anticipate the securing in the identical conditions in the larger negative he appreciates in the smaller.

"PROGRESS MEANS SUCCESS"

## ASSOCIATION NEWS

Published under the authority of the Board of the Photographers' Association of America,  
under arrangement with the publishers of Abel's Photographic Weekly  
and the Bulletin of Photography

S. R. CAMPBELL, JR., Secretary, P. A. of A., 722 Bond Building, WASHINGTON, D. C.

Regarding that new name for the School (?) at Winona Lake—we are certainly glad to see that opinions vary in different parts of the country. The correspondence received so far happens to be from different sections of the country from that which offered the objection to the term "School" as mentioned in this column a couple of weeks ago. A good many seem to be impressed with the idea that one never reaches the age when it becomes degrading or an evidence of ignorance to further one's pursuits by again taking up a particular line of study in a School.

One of the 1924 students, Louis F. Garcia, of Elmira, N. Y., puts it pretty plain as per the following quotation from his letter:

"The photographers who advance this theory must forget that people of the other professions, such as law, medicine, dentistry, engineering, teaching, commerce, etc., return to schools and colleges years after they graduate to take up post-graduate work, thus better preparing themselves for their life work. In every large city hundreds, yes, thousands of people attend the evening classes in schools and colleges, and it may be interesting to learn that a high percentage of these people are graduates of technical or professional schools and colleges. What does the AVERAGE photographer do in the line of improving his workmanship? Most of us do little or nothing. Indeed, a great many will be found who do not allow another photographer or demonstrator in





The Roy Studio  
Peterboro, Canada



The Roy Studio  
Peterboro, Canada

their work-rooms, little realizing that the road of progress lies in the free exchange of ideas. Therefore, when a photographer will advance the theory that to go to "School" for further knowledge of his craft, will be taken by his clientele as an admission of lack of ability, I believe he is wrong and, on the other hand, I think such a course will have a very favorable reaction with the public, as it will show that their photographer is progressive, alert for new ideas, and willing to sacrifice time and money to render better service."

Who knows—it may be a name involving the word "School," supported by an argument like the above that will win the \$25.00 prize. There is no iron-bound stipulation that the accepted name shall not involve this word. It was merely the sense of the general discussion at the time the matter was conceived at Milwaukee, that IF a better name without the "School" in it could be devised, it might overcome the difficulty experienced in certain parts of the country, where the objection was raised.

The argument is open. What we want is a better name for the dispensary of photographic knowledge and learning, conducted by the P. A. of A., at Winona Lake, Ind. Salient features of the new name are the incorporation of the name of the National Association and, if possible, the avoidance of the term "School." Suggestions will be accepted until December 31st, and \$25.00 goes to the winner.

During the past week, the Julius C. Strauss Memorial Fund has received contributions from Joseph D. Toloff, Alfred Clements and William Schiller.

This Office was doubly graced the past week by two of our good traveling-men coöperators. Stuart Carrick, of Hammer Dry Plate Co., dropped in for "pork an' beans" (Campbell's, not Heinz's) while Nelson Bulkley, of Medick-Barrows Co., in company with Mrs. Bulkley, stopped in to say "Hello" while on their way east in their "air-cooled-six." We are always glad to get their views on the outside world.

## Child Portraiture

Some time ago a writer upon the subject of our title said in general terms that although the professional photographer might regard child portraiture as a profitable source of revenue, he must look upon the operation as a rather trying and unpleasant task. This is not at all the right spirit in which to approach work which may be difficult, but which certainly should not be in any way repellant to any man of normal feelings.

It is as well to remember that children vary in temperament as much as do human beings, and that some, even of very tender years, are difficult sitters by reason of their perfect behavior and preternatural primness. Usually, however, it is possible to thaw these out a little and secure a result which gives some indication of their normal appearance in the nursery or garden. The photographer must avoid choosing the path of least resistance; he must not be content with a collection of wistful, or worse still, bored expressions on technically perfect negatives, and this he can do only by acting as he would with an adult sitter whose attention is to be gained, that is to say, by discovering in what subjects he is interested. With such children it is useless to resort to toys of the ordinary sort, although anything artistic or perhaps mechanical may appeal.

The types which give the most trouble are the energetic or restless child and the disagreeable or sulky one. Probably the former is the more difficult to handle, as ordinary "grown-up" methods of working are useless in his case. It is often recommended that a reflex camera be used for this class of sitter, but unfortunately there are few such cameras which are adapted for giving the half- or even quarter-second exposure usually necessary in the studio without making enough noise to cause movement at the critical moment. The problem is to secure sufficient depth of definition to allow for a slight change of position together with an aperture sufficiently large to allow of a very



brief exposure. Here we have to hit upon the happy medium between the studio camera and the cinema camera. In spite of claims which have been made for it, the latter instrument is not suitable for ordinary work, but it is mentioned by way of pointing out the extraordinary degree in which short-focus lenses possess the qualities necessary for child portraits.

The photographer whose experience has been gained in the studio only, and who has never gone in for snap-shots with a very rapid lens, has no idea as to the extent to which snap-shot methods may be adopted in the studio, that is to say, trusting to focusing by distance and not upon the ground-glass. The following plan of working has been proved to be economical and satisfactory:—A six-inch lens with an aperture of  $f3$  was fitted to a camera, more or less of the ping-pong type, inasmuch as it allowed of four exposures being made upon a half plate. A point was marked upon the studio floor and the focus obtained upon a chair or small table placed over it. The plate was inserted, ready for exposure, before the child entered the studio. He was enticed to the point focused on and the first exposure secured without delay. He was allowed to walk around while the plate was shifted and was again brought into focus to find a toy, another exposure being at once made. There was no business of black cloth or wheeling the camera about, the operating being quite unobtrusive. The negatives were about  $3 \times 2\frac{1}{4}$  inches and gave well-defined cabinet enlargements.

With a little experience the photographer will find that he can use an  $8\frac{1}{4}$ -inch lens of practically the same aperture for quarter plates, which will allow of greater enlargement. It is, of course, unnecessary to mention to the customer that the photographs are not contact prints, or possibly direct prints from the small negatives will be asked for.

The lighting for young children can be stronger than would be advisable for adults, for there are no lines or hollows and the

skin is rarely sallow. Where the studio opens upon a garden very fine results can often be obtained at the open doorway, even in direct sunshine. When using artificial light the lamps should be lowered so that they are within five feet from the floor. It is often not realized that the difference in exposure between five feet and seven feet distances of light from sitter is nearly in the proportion of one to two. If the light cannot be lowered, the child should be posed on a table or platform to bring him within the prescribed distance.

When dealing with older children it is not wise to patronize them. They have their dignity and appreciate being considered grown up. The wireless "uncles" could give the photographers some good tips on talking to children.—*The British Journal of Photography*. \*

### Politics and Photography

It is imperative just now that photographers, as such, should enter the troubled domain of politics, and do considerable cozening, wire-pulling and buttonholing of members of the Federal Legislature. We have already given the reason. The photographer's tools of trade, his lenses and so forth, are unjustly taxed. To repeat ourselves, these taxes can only be repealed by an Act of Congress. And to get such an act passed, means that individual photographers all over the United States must get after their representatives at Washington and urge them to action.

Nothing is simpler to do. Congressmen, in fact all politicians, depend greatly upon photography for publicity and popularity, without it, in fact, it is doubtful if they would be elected. Therefore, personal contact between the photographer and his Congressman is almost inevitable this fall. He should not only be written to but interviewed on the subject.

There is no justification for the continuance of these taxes and we urge our readers, and shall continue to urge them, to impress this fact on their Congressmen.

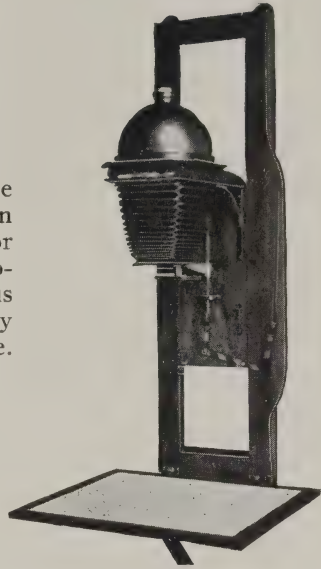
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## The Art of Projection Printing Part III

J. R. HALL

Before coming to the actual handling of projection prints, a few words about accessories may be useful. First, the easel. There are a number of different styles of easel in use, each having its own peculiar virtues and disadvantages. At the same time it is not uncommon to drop across a good workman who has used one type of easel for years, and though cognizant of its shortcomings, has never bothered to familiarize himself with any other.

I do not intend to describe every kind of easel I have seen or used, but I will mention a few useful ones. But first, what is necessary in a good easel? A *sine qua non* is a rigid base. A flat board or a ribbed sheet of laminated wood, will make a simple and serviceable easel if it has a heavy and steady base. Nothing further is *essential* for horizontal work. For vertical or

oblique operation, the heavy base is replaced by an adjustable fixture. The various other elaborations are for speed and convenience.

The most versatile easel I have used is the one described on page 358 of the 1924 *British Journal Almanac*. From the sketch shown there, such an easel can be made in an hour. Briefly, it consists of a frame, hinged at one end to a base board. This board is provided with a bolt and thumb-screw, and a slot in the bench or enlarging bed accommodates the bolt and allows the easel to be fixed rigidly at any spot. The bed can be horizontal, oblique, or vertical, for this easel. The frame has a fixed glass, the one poor characteristic, if glass is objected to. The door of the frame is hinged like that of an ordinary printing frame, the separate halves being securable by springs. It is instantaneous work to load

and adjust the paper, if working with a transparent yellow or orange cap on the lens. From the side-edge of the base, a slotted strut reaches to the side edge of the frame, where it is secured by a thumb-screw. Thus we get every possible movement except curvature, and if necessary, the paper can be set with tilt forward, backward, or to either side.

Another novel easel is the one which carries a bed of gelatinous mixture which clings to the paper and obviates the use of glass or pins. I have not used this system, but I believe it is fairly easy to try. Glue, molasses and glycerin are the necessary ingredients for a compound which will hold the paper, but will not dry up and harden. If there is any difficulty, I should imagine it would be in getting the stratum of the right consistency.

An easel in two parts; one, the paper-carrying board, being lightly detachable and replacable exactly in its old position, has a great advantage. Such a movement can be arranged by taking or making a simple wooden easel and adding an extra board provided with a flange or cleat at the top. This should rest snugly on the orthodox easel board and a stop at one side would permit immediate register. The advantage is that it allows of simultaneous exposure and development, the acme of the projection art.

For quick mechanical work (particularly if a lot of prints of the same size are wanted) a thin metal mask, hinged to a board, makes a quick hold-down, besides giving a white border. A double metal frame is better, as then there is an opening for the paper itself and the width and equality of the mask is assured.

For very big pictures, an easel quite separate from the bench has an advantage. If the lens of the lantern can project over the edge of the lantern's support, that is, over nothing but a clear space of floor, and the easel built to run on lines on the floor, the whole standing at the normal height, arrangement of the paper and examination

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of all the margins when focusing will be greatly facilitated. If such an easel be provided with a ground-glass screen, examination is made easier still, viewing from the back.

#### SOME OTHER ACCESSORIES

A very small item, but one which can be very annoying, is the lens cap. A cap of yellow or orange celluloid is about the best. It permits the image to the board for placing the paper without fogging or lateral shift. And it will not break if dropped. But any cap can roll under the bench and so the following dodge may be useful. A string from the cap can be run over a small pulley or ring in the ceiling and a counterpoise weight tied at the other end. The cap is then always at hand. Or the celluloid can be fixed in a sliding frame and slipped permanently onto the lens. Or a hinged arm can be fixed to the wall or other convenient support, so that the screen can be pulled in to the path of the light when wanted.

Another useful thing is a "gallows." This is a kind of small doorway, made of two uprights and a lintel, secured to a base. Stood between the lens and the easel, it comes in very handy for holding vignettes and other shades. A selection of the latter can be made from lengths of fine wire and bits of cardboard. Blobs of sealing wax on

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the ends of wires are ideal for shading small details, and if kept in a box, they last indefinitely. Warmed, one of them can be shaped to any desired purpose in a moment.

The "gallows" can be used for the support of diffusing material also. It can always be brought right up to the lens if wanted, and if big enough, can be used up against the paper as well. The choice of material may be purely a personal one. Glass, muslin, mosquito netting, and different kinds of veiling can all be useful at times. I have found very distinct results possible by changing the color of similar diffusers. Thus, white and black netting of the same mesh gave different diffusions, possibly on account of a slight fogging tendency on the part of the white.

*(To be concluded.)*

✽

## Board Meeting of the Photographers' Association of M. A. S.

The Board of the Photographers Association of the Middle Atlantic States held a meeting in Philadelphia, on September 22d, for the purpose of planning the 1925 convention.

Philadelphia was selected for the convention city with the new Ben Franklin Hotel as the meeting place and headquarters. The management of the hotel was liberal with space and we believe this will prove one of the most attractive meeting places ever placed at the disposal of the M. A. S.

Quite an attractive program has been suggested and the meetings so arranged that they will not conflict with the manufacturers.

The week of March 16th, 1925, has been selected as the time for the convention.

The following were present: Orren Jack Turner, President, Princeton, N. J.; Mr. and Mrs. David Edmonston, Vice-President, Washington, D. C.; J. J. Flaherty, Secretary, Pittsburgh, Pa.; E. W. Brown, Treasurer, Beaver, Pa.; Mrs. Leila McKee, Pittsburgh, Pa.; James Scott, Chairman Commercial Section M. A. S., Baltimore, Md.;

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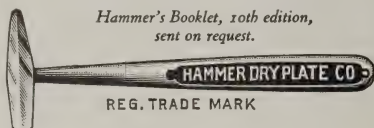
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20	30.00	700	12 x 14	30 "
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### P. F. A. of A. Chicago Convention

Photo finishers from all over the country are planning on meeting at Chicago, November 6th and 7th, to talk over photo finishing conditions and lay plans for bigger and better Association work for 1925.

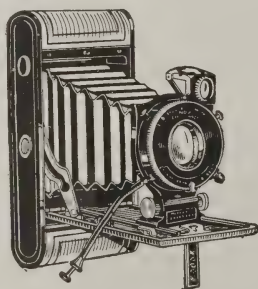
It is astounding how quickly the Association idea has taken root, sprouted, and borne fruit in different parts of the United States, Canada, and even Mexico. The originators of this Association little dreamt that its growth would be so rapid, the results so immediate, and they little thought that the effect would be felt even in the far corners of the United States.

Space prevents telling what has been accomplished. The only satisfactory way in which you as photo finishers can find out what has been done, is being done, and what is going to happen in photo finishing circles, is to make arrangements for attending the fall convention at Chicago, November 6th and 7th.

The program committee is still busy making arrangements for speakers, subjects, exhibits, transportation, entertainment, and everything else that makes up a good convention; but a rough draft of what is contemplated has been drawn up and we know it will be well worth a finisher's time to come many miles to attend. H. S. Kidwell, 217 North Wells Street, President of the Association Division in Chicago, is Chairman of the program committee.

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photo finishers are interested have made so many requests for exhibition spaces that C. H. Rise, Rapids City, South Dakota, has been appointed Chairman of the committee for Manufacturers' Exhibits, and inquiries should be addressed to him. The manufacturers' exhibits will be closed during the afternoon meeting of both days, so finishers can attend the meetings without losing any opportunity to get new ideas for increasing the business or reducing production costs.

Another item of great interest is the exhibit of office forms and advertising matter in charge of a committee for that purpose. J. W. Elliott, Pako Corporation, 1006 Lyndale Avenue, North, Minneapolis, Minn., is Chairman and is open for any ideas or exhibits that will make this one of the most interesting parts of the convention. Forms used by finishers, including order blanks, office forms, advertising matter, price lists, and window strips, will be mounted on cards and hung on the walls of the convention room for inspection at your convenience.

The plan of forming state divisions as active parts of the Photo Finishers Association of America will be enlarged upon and embodied in recommendations for constitutional changes by the committees headed by T. R. Phillips, Chairman, Washington, Iowa, and Daniel J. Goff, 318 West Washington Street, Chicago, Ill.

William J. Meuer, 212 State Street, Madison, Wis., is Chairman of the Committee on Postal Revision. Every finisher knows what a nuisance it is to keep telling his customers time after time that order blanks and instructions have to be sent first class mail and the films by parcel post. This is especially true if finishers do business for agencies outside of their own city. A perpetual nuisance, a useless expense, and for no intelligent reason whatsoever. Mr. Meuer will be glad to get any suggestions to help abolish this nuisance.

The need for an Association among photo finishers has been greater than any one ever

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Mr. Shinn's bird cage is an elaborate one and cost probably \$800. We've something not so expensive, but it accomplishes the same purpose.

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## Do Not Fail to Attend the Last Amalgamated Association Convention of the Year!



**To be held at Oklahoma City, Okla., October 13, 14, 15 and 16.  
This will be a "live" Convention, conducted by "live" wires.**

realized. There is hardly a business or profession today but what has its trade Association. Doctors have their medical associations, lawyers, their bar associations; the working men, their unions; towns and cities, their commercial clubs; and photo finishers the country over seem to be waking up to the necessity of getting together, swapping ideas, adjusting grievances, and going back home full of pep, enthusiasm and ideas for tackling their next year's business.

All this Association work costs money. Many men are devoting a generous portion of their time without any pay whatever to further this idea. The BULLETIN OF PHOTOGRAPHY, *Abel's Weekly* and *Developments* are bringing about radical improvements in the industry and many concerns have reported increases ranging from sev-

eral hundred to four and five thousand dollars in their revenue as a result of the efforts of this nine months' old Association.

The least that you, as a photo finisher, can do to support this movement and make it possible to continue this work is to send in your application for membership to T. R. Phillips, Washington, Iowa, and attach your check for ten dollars. It will be the best investment you ever made and you know that conditions in your own neighborhood can be vastly improved, but they cannot be improved unless you get help from the outside. Your Association is overcoming tremendous obstacles in every section. Your support and coöperation is needed to carry this work of revolutionizing the photo finishing industry right up to your door, so you too can participate in the benefits.



## From a Veteran

To the Editor.

Dear Sir:

The writer of "Leaves from My Note Book" announces that he commenced his photographic career in 1878, and speaks of himself as a veteran.

He is not the oldest veteran. I started in 1870. It is a real pleasure to sit down and recall the events of those early days.

We were always on the lookout for new formulæ and new ideas. I paid \$5.00 for a "perfect" collodion formula. Collodion that would hold a pale lemon color and work good to the last drop. For the sake of my money, I conscientiously believed it worked better than the one I had been using. I have since had my doubts.

It was the silver bath, however, that gave us the most trouble. It was not an uncommon occurrence, after a busy day, to sit up for half the night to boil the bath down. And what a delight it was, when the bath was iodized to just the right point and the collodion was just ripe enough, to look through those negatives. They had a bloom that no dry plate can produce.

We *did* the small country towns at one time, making four tintypes for 75c or two for 50c. Soon after our arrival an Irish woman came in with two buxom twin girls, alike as two peas in a pod. Dressed alike from hair ribbons to shoe laces. She wanted two pictures of each, but couldn't see why she should pay \$1.00 for four pictures when we made four for 75c. After considerable arguing, her Irish wit saved the day. "You make four of Mary-Ann and we will use two for Mary-Ann and two for Sary-Ellen. They look so much alike no one will know the difference." Which we did, and I am sure no one ever knew the difference.

We also worked the country fairs. By the way, what has become of the glory of the country fair? It was the event of the year, and a harvest for the tintyper. \$100.00 receipts meant \$90.00 profit.

I opened in a little town called What Cheer. The name was a boomerang. My first customer was a typical native. "Where's the picter man?" he says. I announced myself as the picture man. I was still in my teens and small for my age. With an amused and sarcastic smile, he says, "You take picters?" With a derisive laugh he turned and walked out. No one could bunco him.

Doctor Vogel's Handbook of Photography and Elbert Anderson's Practical Printer were our mainstays, supplemented by the *Philadelphia Photographer* and *Photographic Mosaics*.

I have never forgotten what Elbert Anderson said about vignetting. Most printers, he said, cut their openings in the shape of a sadiron, and the results are sad, indeed.

I wonder if the newcomers depend upon books and periodicals, as we did in those days. I presume not. They don't have to know so much about chemistry.

These latter day emulsion photographers don't know what trouble is.

GEO. B. SPERRY.

[We have handed our correspondent's letter to an "Old Hand," who wishes to remark that he is much interested in Mr. Sperry's reminiscences and experiences. Quite a large number of tintypers still do business; in fact, many members of the public are unfamiliar with any other kind of photography. The troubles spoken of by Mr. Sperry are therefore still endured by many.—EDITOR.]

\*

Earl G. Perkins, of the Photogenic Machine Company of Youngstown, Ohio, and Secretary of the Manufacturers' Convention Bureau, died on Sunday, September 28th, after a short illness. Aged 42 years.

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## Handling Charge Accounts Satisfactorily

FRANK H. WILLIAMS

Should the photographer do business with his customers on a cash basis only or should he extend credit in certain cases?

And if the photographer does extend credit to some of his customers, how can he handle such accounts most satisfactorily? How can he keep the bookkeeping on such accounts down to a minimum and how can he keep such accounts collected right up to the minute most of the time?

Believing that these questions are important ones for the consideration of all photographers, the writer, who has recently toured from coast to coast, put these questions to a number of enterprising and successful photographers in various sections of the country. And, of course, as might have been expected, the photographers with practically one accord said that the best policy for the photographer to work on with regard to cash or credit is to do all his business on a cash basis. But while saying this, they also admitted that, at times, it is impossible to keep from extending credit to good customers who ask for it. So the second proposition of finding out just how various photographers handle their charge accounts becomes quite pertinent.

From the things said by different photographers regarding the satisfactory handling of charge accounts, the most interesting and worth-while ideas secured by the interviewer were as follows:

NEVER CHARGES LESS THAN \$5 — "I used to have considerable trouble with charge accounts," said one enterprising Middle Western photographer. "I have always done a considerable amount of business on a credit basis and up until recent months I had always lost quite a little money each year on accounts which simply wouldn't pay up. Finally I came to the conclusion that I couldn't allow that sort of thing to continue and that I must do something to stop

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my losses. So I dug deep into the situation to see just where I was at on the proposition and I made the interesting discovery that most of the losses on charge accounts from people who didn't pay what they owed me was on accounts where the charge was \$5 or less.

"After making this discovery I determined not to extend credit to anyone for sums up to \$5. It struck me, when I gave the matter serious thought, that if a person was so very hard up that he couldn't pay cash for work that amounted to only \$5 or something like that, there wouldn't be much chance of his getting more money in the future and being able to pay up in the future.

"So now before starting work for customers I diplomatically find out whether they intend to pay cash or not, and if it is their intention to charge small amounts of work I tactfully tell them that there isn't anything doing.

"Of course, I make some enemies by taking this stand on the credit proposition, but, in spite of this, I know that I am way ahead on the thing as a whole, because I have cut down my losses on charge accounts to almost nothing, and I have also cut out a great deal of the overhead work on the bookkeeping necessary in keeping track of the charge accounts."

**CHARGES ONLY COMMERCIAL WORK**—"I have found that the best way for me to do in the matter of extending credit to customers," said a live-wire Western photographer, "is to cut out all credits on regular studio work. On looking over my various charge accounts which I had made in the past, and finding out what classes of accounts made the biggest losses for me through failure to pay up, I found that studio work was where the biggest loss came in. Commercial customers who are accustomed to doing business on a credit basis, and who are always anxious to pay bills when due, so as to keep their credit good, made no losses at all for me.

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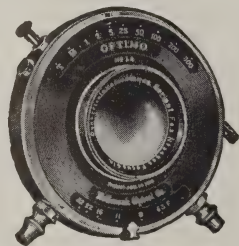
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# The Commercial Photographer

By L. G. ROSE

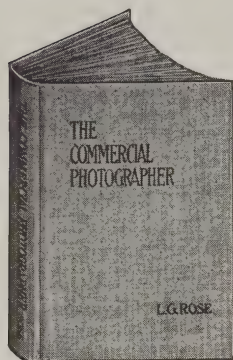
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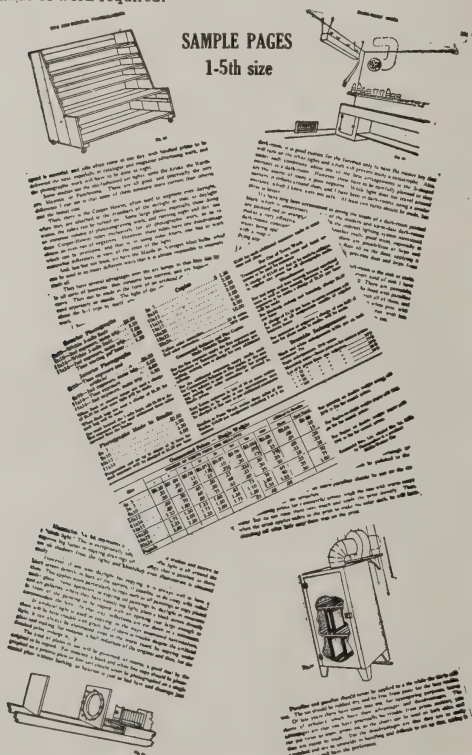


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Frank V. Chambers, Publisher, Franklin Square, Philadelphia

"So now there is a sign up in my waiting room stating plainly that all sittings and work are on a cash basis. Business is good, too, just as good as it ever was when I was giving credit to just about everyone who asked for it. And, of course, with no losses to figure on each year on account of customers not paying up, my profits are greater than they ever were before."

CERTAIN CLASSES OF CUSTOMERS PAY UP PROMPTLY, OTHERS DO NOT—"My experience is different from that of other photographers on this credit proposition," declared an Eastern photographer when he was interviewed. "At least, it is different from those of the other photographers to whom I have talked on this credit proposition."

"I find that although I am more frequently asked to charge up work for funerals, I have less losses on this class of credits than on any other class. So I never hesitate to extend credit whenever I am asked to take a photo of a funeral."

"Most of the funeral work, too, is for foreigners. They have photos of funerals taken to send back to their native countries to show the relatives back there or as proof of death in helping to settle estates. And, of course, where there is an estate to be settled, it isn't always possible at once to get the money with which to meet the current bills which are incident to the funeral. So it is necessary to ask me to extend credit for the picture I take of the funeral."

"Sometimes the bills for funeral pictures run along for months. But, finally, I get what is coming to me. In fact, just recently I was paid in full for a funeral picture I took a year and a half ago."

"Also I very seldom get stung on wedding pictures. Young couples may have comparatively little money with which to start married life, but it is my experience that most of them know pretty definitely just how much they've got and just how much they have to spend and so they know just how to figure, even to the amount they are going to spend for a picture."

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"The accounts where I have the most trouble and where I hesitate the most about extending credits are the regular run of studio pictures, particularly with older people. Sometimes they feel that they simply must have pictures to preserve their looks before old age changes their appearance entirely, and so they get the picture and hope that something will turn up that will enable them to pay up. But nothing does turn up and I get stung. Of course, most of the people who fail to pay up for the work I do for them have no intention at all of beating the photographer. When they get the pictures taken it is their firm intention to pay up promptly when the bills are due, but circumstances make it impossible for them to do so.

"As I say, my experiences with the classes of customers who pay bills and those who don't are somewhat different from those of various other photographers I've talked to, and it is my belief that in the matter of charge accounts practically every photographer must judge for himself, without too much reference to the experiences of other photographers, just when to extend credit and just when to refuse it."

FINDS NOVELTIES IN COLLECTION LETTERS HELP MAKE CUSTOMERS PAY UP—"It has been my experience," declared an enterprising Western photographer, "that in getting charge accounts to pay up, it is always a big help to send out collection letters which have something of a novelty in them. Customers,



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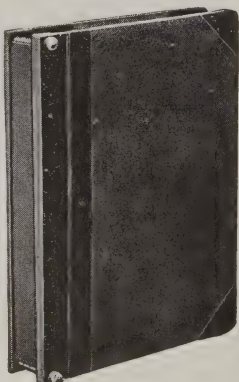


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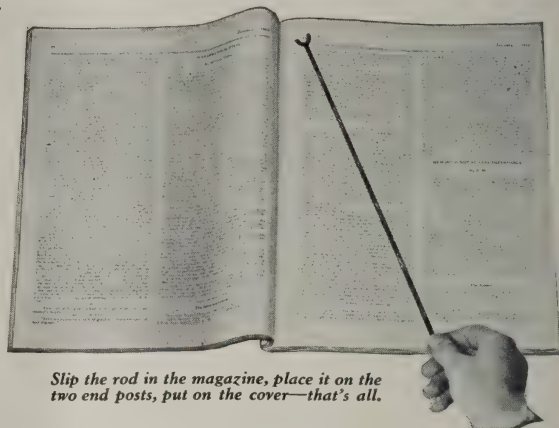
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quite often, will pay no attention to ordinary letters, but they will sit up and take notice when something different in the way of a collection letter comes along.

"For instance, at one time I used a collection letter carrying two pictures of myself. The first picture showed me looking long-faced and just about as sour as a sour apple tree. The second picture showed me looking smiling and happy. Then under these pictures—which were pasted on the letter, I had some copy stating that the person addressed owed me the named sum of money and that if he didn't pay up I'd look and feel as miserable as the first picture, but that if he did pay up promptly I'd look and feel as optimistic and happy as the second picture.

"This letter brought very good results, indeed, in making customers pay up until the novelty of the thing wore off.

"That's a point to remember about novel collection letters—they mustn't be used too long because, after the novelty has worn off,

they are worse than the regular run of average letters.

"Again, I used a letter on which I pasted a print of the photo taken for the customer for which he hadn't paid. And with this I used copy asking the customer if he remembered the picture and then telling him that he had probably forgotten that he hadn't paid for the picture. And this letter, too, brought very good results in making customers pay up.

"Undoubtedly other photographers could use the same sort of novelties with equally good results in getting their credit accounts to pay up the amounts which are overdue."

Aren't there worth-while ideas and suggestions in all this for other photographers? Here's hoping so!

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**NOTICE:** Anyone knowing the whereabouts of Mr. R. E. Quarles, Photographer, of Augusta, Ga., kindly write E. H. Brill, 2913 Second Avenue, Highland Park, Richmond, Va.



## AS WE HEARD IT

J. Hendley, of Marian, Ill., has opened a studio in Huntingdon, Tenn.

Sid Whiting has just opened a new studio at 4322 Olive Street, St. Louis, Mo.

S. W. Simons, of Athens, has purchased the Sweet Studio of North Baltimore, Ohio.

The Riggard Photograph Studio, of Montpelier, Ohio, will re-open for business on October first.

A. A. Paull, formerly of Victoria, B. C., has opened a new studio in the McPhee Block, Courtenay, B. C.

Sidney H. Mason, formerly of Redwood City, has opened a studio on Middlefield Road, Burlingame, Calif.

F. A. Spencer, of Georgetown, has purchased from O. E. Hawthorne the Hawthorne Studio at Blanchester, Ohio.

The partnership of Bryant & Geuch, photographers, at 616 North 8th Street, Sheboygan, Wis., has been dissolved.

L. P. Galbraith, who a few months ago purchased the studio of Mrs. J. W. Shaw, at Eldorado Springs, Mo., has discontinued the business and moved to Chanute, Kans.

✽

Fox River Valley photographers will hold their next meeting at Sturtz's Studio, Green Bay, Wis., in October, according to the decision reached at the recent meeting in Neenah. The session was featured by a demonstration of lightings by George Pell, of Milwaukee.

✽

The annual convention of the Southeast Missouri Photographers Association met at Genevieve, September 8 and 9. The next annual meeting of the association will be at Cape Girardeau.

Officers elected at this meeting of the association were: President, S. W. Spangler, Poplar Bluff; vice-president, Wm. End, Perrysville; secretary, G. A. Kassel, Cape Girardeau; assistant secretary, A. W. Schrader, Cape Girardeau; treasurer, H. A. Bach, Kennett.

✽

We are in receipt of the new catalogue of the New York Institute of Photography which has been forwarded to us by the President, Mr. Samuel Falk. This Institution presents rare opportunity for those who desire to take up photography as a profession. Its standing as an educational factor is universally recognized by the profession, and it has amply demonstrated that its comprehensive course of instruction thoroughly equips the student to undertake confidently any of the operations involved in any of the numerous branches of photographic practice.

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✱

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November 12—"Photography," Edward J. Steichen.

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Items of interest upon photographic subjects will be gladly received.

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Wednesday, October 8, 1924

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## Editorial Notes

The annals of photography are constantly being enriched by the most thrilling exploits. We have read nothing more sombre than the work of some Canadian aero-photo-men who have recently traveled two thousand miles and secured records of an absolutely unknown piece of territory, a veritable no-man's land. They had nothing to guide them. Simply the land was on the map and had to be aero-photographed. And it was. It's all very well to have something definite to record when you go on one of these aero photo trips (not that we have ever been, we write of what we read), but when your objective is vague and indefinite, the case is altered. But photography triumphed. It

always does. And is not this work lonely? Knowledge, however, is the gainer.

✽

A symptom of the approaching end of the year is the unanimity with which the clothing industry addresses itself to the supply of our sartorial needs for the winter months. And is it not remarkable the great use which is made of photography in advertising the goods? There is scarcely an article of wearing apparel which is not photographed and made the subject of an attractive card display. We have been at pains recently to study the matter and are agreeably surprised to note the extensive use made of commercial photography by wholesalers and stores. At the same time we think this branch is yet in its infancy. There are few store windows which would not be enriched by attractive photographs of the goods for sale within. They form excellent and improved substitutes for the old show card.

✽

The simple life of the "itinerant" appeals to the inhabitants of other countries besides our own, and we read that some of these gentry were recently brought before the magistrates of an English provincial town and fined for not having a pedlar's license. The fact of the matter appears to be that these traffickers were generally voted a



nuisance. People did not want either them or their photographs and so they were forbidden the town unless they were provided with the license. It is a hard world, when you are not needed, and the itinerant is only too often the cause of bringing photography into disrepute. The beach photographer, the next higher (?) grade is usually in better case. As a rule, he makes a good thing out of it in summer and lives comfortably in the winter. We have known several prosperous specimens of this class.

✱

We observe that an old established firm of photographic apparatus makers is celebrating its jubilee by having a sale of cameras, etc., which it is offering at comparatively low prices. And it is getting considerable publicity on that score and will probably make money thereby. There is an increasing tendency in Europe, we notice, for photographic firms to advertise the antiquity of their businesses. Ross, the opticians, claim a reputation of nearly a century. Several businesses now in existence go back to the 50's of last century. Dollond, the opticians, go back to the eighteenth century. There is a legend in London over a boot store "Established from time immemorial." Recently returned European travelers compare Philadelphia with London. The Quaker City conserves its antiquities. We have many photographic businesses of old standing in Philadelphia, but, as a rule, America generally, photographic America, cares little for these things. But they are interesting to read about in this connection.

✱

The Franklin Institute has recently held a centenary celebration and many addresses of scientific interest were delivered. At one time papers on photographic topics were common at the Institute, and are still occasionally given there, as the *Journal* reveals. But they are of extremely high scientific interest and rarely appeal to the ordinary photographer. Ives, Jenkins and other photographic notabilities once presented the

results of their work here. But research and commercialism have become closer allied than formerly, which is as it should be, for the manufacturer, necessarily we think, has the first claim on the results of discoveries and advances for the benefit of the public.

✱

Despite the march of progress in photography, the reign of the small camera, and the multiplicity of mechanical and chemical aids to the production of good results, one factor never varies in the work, namely, the personal one. Not everybody is fitted for the delicate mission of successfully conducting a high-class portrait studio. We have been reading an article in a contemporary telling how the author, a provincial, broke into the fashionable quarter of a great city determined to get his quota of lucrative business. He spent money freely, fitted up an ornate place, advertised, attracted patronage, worked hard and at the end of a few years retired with a loss of many thousands of dollars. Now, he is sadly bemoaning his experiences in print.

✱

Now, we happen to know this particular man, and although in character not at all reprehensible, he had one of those hard, forbidding, granitic, personalities which nobody could take to. He unconsciously repelled everybody, man, woman and child. Nobody liked him. He was a temperamental misfit—cold, raucous voiced, unsympathetic. Yet he was blind to his own lack of essential urbanity and there wasn't anybody to put him wise to his defects. So sitters went to him, and never returned, and the word went round that although he was a hard and conscientious worker, he was deficient in the saving graces of humanness. And to this day, according to his own writings of a few weeks ago, he does not know why he failed and others succeeded.

✱

The moral of this is obvious. You have to be fitted for your job in studio work. The majority of people patronize a photographer largely because they like his work, mostly

because they like him and his way of doing business. We have known members of the craft for a good many years in various parts of the world and we have never known this explanation of success and failure to be wide of the mark. We write this as the result recently of very considerable reading up of the subject of why some camera folk are doing well, others the reverse. To paraphrase the famous American slogan, "It's all in the lens," we say of this matter, "It's all in the man himself." If the individual is all right he cannot possibly fail in his work.

✱

A feature of the past season has been the evocation of personal experiences on the part of those who have long been identified with professional photography—indeed, we do not for a long time remember such an outpouring of autobiographical notes. We have read of photographers aged over ninety just retiring, and of others whose length of service extends over sixty years. Many newspaper cuttings on the subject have reached us. Angling used to be known as the gentle craft, but it really seems that the way to insure a long life is to take up professional photography, judging from the data that come our way. Looking round the entire industrial world, there are few avocations that strike us as less burdensome on the human system than photography. On the whole, photographers are long lived, as they incur little danger to life and limb.

✱

### What Photographers are Losing

One of the most curious features of the photographic industry in all parts of the world, is the circumstance that the vast trade in developing and printing for amateurs has drifted into alien hands. We mean, of course, into those of non-photographers, druggists, grocers and others. A walk through any town or city reveals this startling fact with peculiar force.

Long familiarity with the photographic

business impels us to aver that the legitimate hands for taking care of this business should be the photographer's. But the latter, except in few instances, passed it up. Or when it came to them, they dawdled over it, slighted it, in fact, according to our observation, treated amateurs and their work, with undisguised contempt.

There are exceptions to this rule, of course, and many photographers are making a good thing out of the work, but the reasons for photo finishing going to drug stores are hard to overcome. The druggist, as is pointed out, stays open sixteen hours. He constitutes himself a service station and is always at the disposal of the customer. He delivers his work on time.

The recently formed Photo Finishers' Association would welcome photographers as members, if they would get over their attitude of aloofness; and cater in a business-like way for the increasing amateur developing and printing trade. Of course, the average photographer is not equipped for the work, but there are thousands of them throughout the country who could easily adapt their present premises into finishing plants or service stations.

This class of work should especially appeal to the young man, with ambitions to make money out of photography. The volume of photographic production rises steadily, year by year, but whereas portrait studios show only a slight and steady increase in number, ("many portrait men whom I know would not touch an amateur film," says a correspondent), there is a phenomenal mass of patent facts pointing to almost limitless growth in amateur work, and a consequent demand for printing and development facilities difficult to meet.

We repeat, the Photo Finishers' Association would welcome photographic members. Commercial and trade photographers abound who do not belong to any association. They do a little amateur work and might do more if they would profit by the inspiration of the P. F. A. of A.

The times are ripe for readjustment.

There is a great deal of work passing into non-photographic hands. It is misplaced. There is scarcely a small struggling photographer in the country who, at slight expense, could not equip himself, or constitute himself a service station for those who turn it out in large quantities. The winter months are a convenient time for laying out one's plans for the coming spring and summer. We urge those of our readers who are content to hang on to the fringe of photographic

production—especially the younger of them—to seriously consider the advisability of taking up amateur developing and printing.

There's money in it, and the work is easily attracted. There must be between ten and twenty million amateur photographers in the United States of America, the greater number of whom, as a large trade printer recently pointed out, prefer simply to make the exposure and let somebody else do the developing and printing.

"PROGRESS MEANS SUCCESS"

# ASSOCIATION NEWS

Published under the authority of the Board of the Photographers' Association of America,  
under arrangement with the publishers of Abel's Photographic Weekly  
and the Bulletin of Photography

S. R. CAMPBELL, JR., Secretary, P. A. of A., 722 Bond Building, WASHINGTON, D. C.

We don't know whether it is the brisk fall weather or the unquestioned revival of activity in the photographic profession that makes us feel so optimistic at this writing, but regardless—something is peppering things up. Vacations may have put new life into everybody; conventions may have put new inspiration into studio owners and employees alike, with the result that there is a noticeable rise in the desires to get things going full swing as preparation for the pre-Christmas business. Traveling Exhibits—Great Day, we need about ten of them on the road the next two or three months to meet demands. Illinois, Wisconsin, Nebraska, Texas, Montana, Ohio and Kansas all want exhibits sometime in October and we are going to do our best to see that each request is gratified. It means that members will have to release exhibits promptly and in other words, aid us to cover as much territory as possible while the "Fall Exhibit" season is on.

But that's only part of the story. We have had periodic inquiries about the Winona School for 1925, but a couple of

days ago we received three in one mail from widely separated parts of the country. What's it all mean? Three is not many to crow about when you consider that the 1925 session is at least nine months away, it certainly shows that photographers are looking forward to improving their abilities; that they have the inspiration to do better work; that the new life has permeated their neighborhood.

✽

And here's some more. In some way, the secret has leaked out that the P. A. of A. really IS doing good for the photographic profession in addition to running an Annual Convention. During the past month we have had several inquiries about joining the Association and thirteen have shown their faith by paying up their Active dues for the coming year. New members, we mean; not just some of the good old stand-bys paying up a little bit ahead of time. Some good Samaritan has enlightened them to the fact that the National Association has already been instrumental in the passage of Federal Legislation in favor of the profession and



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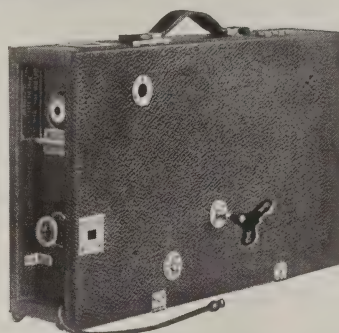
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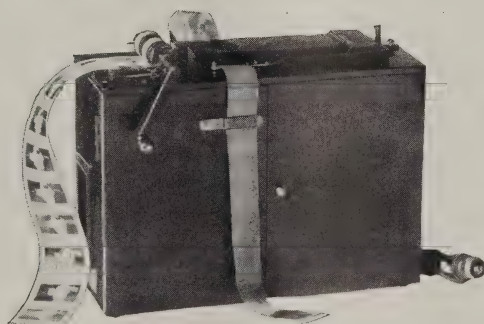


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has also taken a decidedly active part in opposing measures which would have inflicted a hardship on the photographic business.

Right there is one of the hardest things to put across in a membership drive—the appreciation of intangible benefits. If a man pays ten dollars for an article he can hold in his hand and look at, he thinks he has received something for his money—even if it is a gold-brick. On the other hand, if he is asked to pay ten dollars in support of an activity which secured for him the privilege of protecting his business—the privilege of copyrighting photographs—that seems to be a different matter. He has to think it over, even though he does know that the protection is netting him many times the sum in the course of a year's business. How about it?

Didn't mean to digress from our optimistic vein, so, with your permission, we will hop back to it with the thought that Business is what you make it and we feel sure it is picking up.



The Julius C. Strauss Memorial Fund has received contributions during the past week from J. B. Schreiber, T. Kajiwara, O. C. Conkling and Edward Blum, Jr.

**P**HOTOGRAPHERS are the only business men who pay a tax on the apparatus they require to earn their living.

The excise taxes on cameras and lenses can only be repealed by an act of Congress.

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## Official Information for Sending Photographs C. O. D. and Mailing Films

The right of the photographer to send photographs C. O. D. and the ruling of the post office regarding the matter is fully explained in the appended notice which we reprint from the September supplement of the *United States Official Postal Guide*:

### *Insurance and Collect-on-Delivery Services Extended to Third-Class Mail—Amendment to the Postal Laws and Regulations*

[Effective July 1, 1924]

The following notice of the extension of the insurance and collect-on-delivery service to third-class mail, which, prior to July 1, 1924, was applicable to fourth-class mail only, printed on page 119 of the July, 1924, *Postal Guide*, is republished for the purpose of directing special attention thereto:

ORDER No. 611.

Paragraph 1 of Section 1072 of the Postal Laws and Regulations of 1924 is hereby amended by the addition of subparagraphs (a) and (b) to read as follows:

(a) \* \* \* (The requirement of paragraph 1 of this section, which originally was applicable to domestic fourth-class or parcel-post mail only) is hereby extended to cover third-class domestic mail. (Act of June 7, 1924.)

(b) The provisions of the Postal Laws and Regulations governing the insurance and collect-on-delivery services applicable to domestic fourth-class or parcel-post mail are extended to cover third-class domestic mail which is insured or sent collect-on-delivery.

The following instructions are given in connection with the foregoing amendment of the Postal Laws and Regulations effective July 1, 1924, extending the insurance and C. O. D. services to cover third-class domestic mail:

1. Domestic third-class mail may be sent as insured or C. O. D. when mailed at or addressed to post offices in the continental United States and island possessions and territories thereof enumerated in Article 5, page 120, of this Guide. Third-class mail may, however, continue to be registered upon payment of a fee of 10 cents and indemnity paid for the actual amount of loss sustained up to \$25.

2. The provisions of Sections 1072 to 1075, inclusive, of the Postal Laws and Regulations of 1924, and the instructions in Article 1 to 206, pages 119 to 143, of this Guide, relative to fourth-class insured and C. O. D. mail are applicable in every respect to third-class mail accepted as insured or C. O. D. mail. The same insurance and C. O. D. fees and requirements as to acceptance, packing, wrapping, addressing, indorsement, and delivery will govern the acceptance of third-class matter as insured and C. O. D. mail. For this reason postmasters and other postal employees involved should not experience any difficulty in connection with this new feature of the service.

3. Postage at the third-class rate shall be paid on third-class matter sent as insured and C. O. D.



mail and postmasters should issue appropriate instructions to their employees accepting such parcels in order to see that proper postage is paid in every instance.

4. The name and full address of sender as well as that of the addressee must appear on each parcel of third-class matter sent as insured or C. O. D. mail.

5. C. O. D. shipments of third-class mail must be based upon bona-fide orders from the addressees as outlined in Article 51, page 126, of this Guide.

6. Unless further advice to the contrary, domestic third-class mail cannot be sent as insured mail to Canada, the insurance service to that country being limited as yet to fourth-class or parcel-post mail.

7. The extension of the insurance and C. O. D. services to third-class mail has been repeatedly asked for by firms and other patrons of the Postal Service, particularly motion-picture film exchanges and business concerns dealing in photographs and photographic supplies. It is requested that postmasters give the widest possible publicity, without expense to the department, to this extension of the insurance and C. O. D. features of the Postal Service.

The following notice to postmasters published in the *United States Official Postal Guide* supplement for September is of importance to those who are doing developing and finishing for amateurs.

*Unpermissible Additions to or Inclosures With Photographic Films*

There is some confusion as to the permissible additions to undeveloped photographic films when sent in the mails at the fourth-class rates of postage. While under Section 447, Postal Laws and Regulations, certain inscriptions that are for the purpose of description are permissible, instructions to the effect that the films are to be developed and the number of prints to be made therefrom, whether written in full or indicated by written marks, go beyond the purpose of description and are, in effect, communications to the addressees and therefore subject the whole package to postage at the first-class rate.

Mailings of photographic films should be observed and the senders advised of the foregoing provisions of the postal regulations. At the same time attention should be called to the provision embodied in Section 455, Postal Laws and Regulations, under which written instructions regarding the developing of films, number of prints desired, etc., may be placed in an envelope properly addressed and prepaid at the first-class rate and be attached to the outside of the parcel of films on which postage is prepaid at the fourth-class rates.

Postmasters should also request persons or concerns engaged in the business of developing films, etc., to inform their customers as to the proper manner of mailing films for developing, printing, etc.

Parcels containing films presented for mailing at the fourth-class rates, if found on examination (see Par. 8, Sec. 453, Postal Laws and Regulations), to contain written instructions for development, printing, etc., should be returned to senders for proper postage or the withdrawal of

the instructions. Of course, when such parcels inadvertently reach the office of address they should be rated with the postage properly due, to be collected on delivery. If postmasters believe the senders are endeavoring to evade the payment of the higher rate in violation of Section 454 of the regulations, they should submit a report to the Third Assistant Postmaster General, Division of Classification.

Postmasters are reminded, however, that after the developing of the film and printing of the photographs has been done and the films with the prints are returned to the original sender, data as to the number of prints inclosed, manner of developing, etc., appearing on the parcels would then be "for purpose of description" and therefore permissible. A parcel weighing 4 pounds or less consisting of prints (third-class matter) and films (fourth-class matter) would be chargeable with postage at the third or fourth-class rate, the higher rate applying.

✱

## What Focal Length?

Did you ever get the idea that one lens, because of some fault within itself, caused distortion or bad perspective? Such is not the case, whatever the type or make of the lens.

Distortion (used in the sense of bad perspective) is entirely a matter of *point of view*. A short focus lens used close to a large subject produces distortion, but the short focus lens is not intended for close work. Use it at the proper distance and you will secure just as good perspective as with a long focus lens at the same distance, the difference being a large area and a small scale image with the short focus lens, and a small area and a larger scale image with the longer focus.

When studio space is limited, two lenses must be used, if it is desired to make both full lengths and large heads each with good perspective. Too often a one-lens, middle course, is taken with the result that full lengths are made with great inconvenience and the photographer has to work too close up for his head and shoulder portraits.

If you wish to prove the truth of this it is easily done. Make a large head with a short focus lens. Without changing the position of the subject, move your camera as far away as the length of the studio will permit and make a second negative, in which of course the image will be

# October Cash Offer

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SPOTLIGHT, with 400-watt bulb, standard price . . \$40.00  
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very small. Enlarge the head from the second negative to the same size as the first and you will quickly see the improvement in "drawing." It is the point of view, not the lens, that makes the difference.

It is a mistake to work closer to your subject than eight or ten feet, and it is better to work at twelve feet. It is a very simple matter to determine just what focal length of lens you should use for any distance and any size of image.

If your studio is short and you do not have much choice in the matter, a few simple calculations will tell you just what you can and cannot do.

First of all you must know just what distance you have in which to work. You must have room at one end of the studio for backgrounds or screens, the sitter's chair, and other accessories. And at the opposite end you must have room in which to move your camera, and to be able to get behind it without bumping into the wall.

We will suppose you allow 6 feet for the

space behind your subject and 5 feet for yourself and camera. Suppose that this leaves 15 feet or 180 inches, as the greatest distance possible between the lens and your subject.

Look over some of your full figure portraits and determine what size you wish to make them. For a  $6\frac{1}{2} \times 4\frac{3}{4}$  negative a 5-inch figure is about normal. This 5-inch figure is reduced from about 70 inches, which is an average height for a man. Then  $70 \div 5 = 15$  which is the amount of the reduction.

There is an old, but not sufficiently well-known rule, which says that the working distance, called D, divided by the reduction ratio plus 1, called  $R + 1$ , equals the focal length of the lens, called F. Our working distance was 15 feet, or 180 inches, and our reduction  $14 + 1 = 15$ , so  $180 \div 15 = 12$ , which shows that with a 12-inch lens at 180 inches, or 15 feet, we can make a 5-inch figure of a 70-inch man on a  $6\frac{1}{2} \times 4\frac{3}{4}$  film.

The rule will work several ways, so if you

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wish to know at what distance you must work with a particular lens in order to make a three-inch head the rule would be  $F \times (R + 1) = D$ .

Taking 9 inches as the average height from the chin to the top of head and dividing this by 3 gives a reduction of 3. So 12 inches (focal length of lens)  $\times (3 + 1) = 48$  inches, which is the distance at which you must work. This is much too close, so you should work out what focal length of lens will allow you to work at 8 feet. The problem would be  $D \div (R \times 1) = F$ . The distance is 96 inches and the reduction plus 1 is 4 so  $96 \div 4 = 24$ . You should, therefore, have a 24-inch lens for heads, and a 12-inch lens for full lengths.

With the following equations you can always solve the problem of what lens you need for any purpose in any size of studio.

$D$  = lens to subject distance.

$D \div (R + 1) = F$

$R$  = reduction ratio.

$F \times (R + 1) = D$

$F$  = focal length of lens.

$D \div F = (R + 1)$

*The Professional Photographer.*

✱

## Stock Solution Developers

How many universal developers there have been proclaimed, while today there is not a developer that can be shown to be universal, that is to say, a developer that is capable of developing any kind of a plate and paper and give universal satisfactory results. The true cause of this is not hard to find, because it is due to the fact that to produce a perfect negative, each plate must be developed and treated according to time of exposure.

Take, for example, a plate that has been over-exposed; that is to say, that an exposure of half a second in a good light is sufficient to produce a correctly timed negative with any kind of developer, make two more exposures, one of the hundredth of a second, and the other ten seconds, or five, or even two seconds. Now, place all these

into the same developer. Watch the results. Those that are over-timed will prove it in the course of a few seconds; do what you may, it will be impossible to save them. Continue the development and all of them will naturally be spoiled. Now, if each plate had been treated according to the time of exposure, every one could be saved; that is, if the time of each one is known, and in a test of this kind they would be known and restrained accordingly.

Take a case where several 20 x 24 plates have been exposed; portraits in the studio where the orders therefrom may mean from \$400 or \$500. Where is the photographer who would venture upon using one of these so-called universal developers? Not one of them would venture. They would rely upon a well-made pyrogallic acid developer and restrain it or add the accelerator as judgment required. It is in such cases as this that the skill of the operator in the dark room comes in. It is such work as this that tests the practical knowledge of any man who professes to know how to develop a plate. A little bit of brain action comes in here. Where, one may ask, does the developer come in that has been said that a six-year-old child can use, and make negatives as perfect as a skilled operator? Never! To produce tip-top negatives of this kind requires both skill and knowledge, and that is the reason photographers in every first-class establishment employ men of experience. Their business and trade demand this. In some cases where the exposures are placed aside in a darkened closet to be developed later in the day, who would care to trust the whole day's exposures to development in a tank. The operator in this case is paid for his skill in the matter, or his services would not be required. If his only ability consisted in placing some exposed plates in a developing solution and allowing them to stay there to develop with absolutely no regard for the necessary quality of the negatives, especially for carbon work, the business that had been built previously upon skillful lines would



quickly suffer, and the quality of the work deteriorate.

If photography is to be regarded as an art, then there must be a valid claim made for skill in the production of photographic work, but, if, as it is contended by some, that development and the general run of the work can be produced by a child of six years, then photography ceases to command skill in its various manipulations and ceases to be even a pretense of art.

Knowing how to do a thing is one thing, but doing it is quite another. The school-boy on his way home leans over the low door of the village smithy and he sees the blacksmith and his helper make a piece of bar iron, red hot. He sees them hammer it upon the anvil, bend it over, shape it up, then he sees some holes punched in it, and at last, the once piece of bar iron is formed into a well-shaped horse shoe.

That boy knows how it was made, he can describe it in full, but when it comes to making it he is lost, owing to the fact to become skillful he must spend several years working, actually working, before he can acquire the skill necessary to make the horse shoe.

And so it is in photography; several years must be spent in actually working in the various processes before the person, either male or female, can acquire the necessary skill to be in reality a practical photographer.

In the practice of photography every detail should be worked out, because only in this way can skill be acquired, especially in all the details of developing the exposed plate. It is from the negative that all the after work is judged, for if you do not get it in the negative you will never get it in the print.

The property called quality emanates from the negative, and unless all the truthful quality exists there, then resort is made to some kind of doctoring or bodying work, so as to pass the print into moderate presentability, in order to secure the price charged for it.

A negative that has received such after

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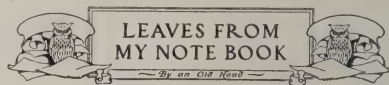
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manipulating oftentimes requires ten to twenty times more exposure than a well-made negative requires, and when electric light is employed for the printing it means ten or twenty times the cost of light alone against the time required for a perfect negative.



I saw "Miss America" the other day, in fact, I have seen her several times. She is a pleasant looking and winsome girl, but she would pass unnoticed in a crowd. Around me there were far prettier girls, academically, that is. This incident set me thinking. The girl owes much of her popularity to the camera, which flatters her, as it does most of us, when we are feeling and looking our best. And of course when we visit the photographer or pose for an outdoor snap, we instinctly assume the attitude or expression that we think will look favorable when the finished result is placed in our hands. The old admonition to "look pleasant" is no longer necessary. We do so as a matter of course.

\*

Have you ever noticed it is the same with animals? At one time I possessed dogs and whenever I photographed them I succeeded in getting lovable likenesses of them. And children appear no longer to dread the camera. It appears as if several generations of people who regard sitting for their photographs as a natural duty, have bred in their descendants a familiarity with the process of being "taken," which has made it all the easier to secure pleasing effects. We transmit our habits, and being photographed is a habit. Take the young Prince of Wales who has recently made such a stir in Long Island society. His father, grandfather, and great grandfather (the Prince Consort, 1838-1861) were all very much photographed, so the habit comes naturally to the

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Prince, and thus it is that so many pleasing pictures of him are extant.

✽

But take his *alter ego*, a young fellow just as well dressed and good looking and put him before the camera and what sort of result do you think you'd get? Not a very attractive one, I'll warrant. Heredity counts for much in these things. I have no doubt that if we could get the pedigree of Miss America, we should find that she comes of a stock which makes for ease of demeanor and bearing in public—a lack of self-consciousness, in fact. For that, after all, appears, to my view, to be Miss America's chief claim to prominence—a something more than skin deep beauty or shape-likeness of form.

✽

Pursuing this line of thought, is not the photographer in aiming at pleasing or artistic results very much at the mercy of his sitter? The breed and mentality of the latter count very much in the finished result. You cannot very well make a silk purse out of a sow's ear. And so it is with human beings, especially when they enter the photographer's studio. They embody in their own personalities hundreds of generations. Breed and environment tell. There is, therefore, much in the principle of aristocratics, and the searching eye of the camera finds it out.

✽

A vast change, therefore, is coming over the attitude of the public towards all kinds of photography. The wonder of it has gone, and we take it all as a matter of course, where once, well within my recollection, it was looked upon with astonishment. A friend writes me that he thinks the portrait business and the dealers' business is in a slump, that pictorial photography is dying, and that cinema work and snap-shooting will soon be all that is left. He writes from another part of the world, it is true, but his remarks are of general application. I don't agree with him. All the signs point to a

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greater vogue than ever of every branch of photography. The literary records of it are simply amazing.

✱

The camera and its work are important spokes in the wheels of the world's progress. That is a platitude. But it has to be insisted upon when the pessimist gets his voice heard. It does not pay to be sceptical when the signs of material production are so evident and so palpable. Of course, the snap-shotter will multiply and the cinema will attract greater numbers of devotees, but the other branches of photography will flourish, *pari passu*. They are doing so.

✱

Let's change the subject. It is estimated that there are four million snap-shotters in Great Britain—roughly one in eleven of the population. There are probably more in the United States, let us say, one in ten, *i. e.*, 10,000,000. Those are products of thirty years growth. Suppose we look forward another thirty years, or even twenty or ten? The very young people in photography today have an obviously profitable time in front of them.

✱

General Frederick D. Grant said to his servant one morning: "James, I have left my mess boots out. I want them soled."

"Yes, sir," the servant replied.

The general, dressing for dinner that night, said again:

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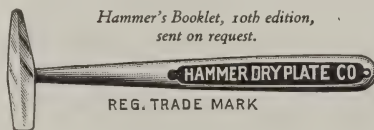
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## The Art of Projection Printing

Part IV. (Concluded.)

J. R. HALL

In the actual making of projection prints, there are so many possibilities and so wide a choice of procedure and effects that I cannot pretend to cover everything. What follows is a selection from my own experience and ideas.

The first and most important thing is the negative. Using daylight or mercury for illumination, a strong bold negative generally serves well, though even with these lights, stained negatives are not good. For any other illumination, a thin but bright negative is highly desirable. For arc or other condensed light, the amidol negative is ideal, but negatives developed with my amidol-pyro formula (printed in *The Camera*, September 1923, p. 499 and here repeated) are especially fitted for projection by any light.

Water .....	10 ounces
Potassium metabisulphite .....	5 grains
Sodium sulphite (crys.) .....	7 drams
Amidol .....	25 grains
Pyro .....	10 grains
Potassium bromide .....	5 grains

The above needs making up carefully and should be quite clear and nearly colorless. To it, before use, is added 5 grains of soda hydrate in a few ounces of water, the whole being made up to a pint. The hydrate solution also should be perfectly clear and free from color. Purity of materials and care in compounding seem to be very necessary and I have found that any initial discoloration meant quick decomposition of the solution.

Given a good negative, the choice of paper comes next. I do not like slow papers, *i. e.*, papers appreciably slower than a slow bromide, or less than one-third the speed of rapid bromide. There is quite enough to do with time when projecting, without prolonged waiting for exposures, but at the



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same time, I much prefer a "chloro-brom" such as Kodura, Velour Black or Veltex, where the negative and light combination will permit its use. In projection, even more than in contact work, these papers assert their superiority over bromide.

The developer must be determined by the paper and by the result desired. If full strong black prints are wanted, nothing is better than a normal amidol solution or an M. Q., which does not contain any excess of carbonate or bromide. For warmer colors, and for toning, the official Velox, M. Q. diluted with an equal volume of water, is hard to beat. For warmer results still, the same developer restrained with the following restrainer, is very useful:

### Restrainer

Water .....	20 ounces
Pot. bromide .....	1 ounce
Amm. bromide .....	1 ounce

The proportion of restrainer must depend on the tone, but as this solution will greatly slow the development, its effect on the exposure must be taken into account. Without experience, a little practice is necessary to avoid over-exposure and over-development.

When very delicate results are wanted, using either bromide or Kodura, the following solution will give beautiful silver greys:

Water .....	20 ounces
Amidol .....	20 to 30 grains

The addition of bromide is not desirable and a paper which requires bromide to obviate fog, is not ideal for the process.

The choice of a surface is mainly a personal one, and except to say that grain can with advantage be in proportion to the size of picture, I will pass on.

With a picture focused up on the easel, it is customary to make a series of small tests, or to try various factors of exposure on a long strip. Except where commercial considerations forbid, I prefer to make a full size print right off. It is a thousand to one that it will be a waster, but from it more can be learned than with the aid of a

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hundred small tests. Examining this print, which must of course have had something near the right exposure, which means that more than one full print may have to be made at times, one sees where correction and dodging are necessary. One portion needs reduced exposure. Another wants more. A third requires hard outlines subduing, etc.

Before going further, a word about the method of development. For anything up to 8x10, unless it be special, the orthodox tray system should serve admirably. But over that size, and particularly for very big stuff, a large glass slab or else a developing easel, is better. The latter can be reserved for use when bad negatives arrive, as it is very useful for faking. Let us suppose first that the development is by tray in the usual way. Our trial print shows a patch which has "banged up," while the rest of the picture is not over-exposed. A piece of cardboard is cut to the shape of this patch, but not quite so big. By putting the

cardboard against the "gallows," the correct outline in a reduced size can be gotten quite easily in front of the lens. This shield, attached to a wire or hat-pin, is used to protect the portion of the picture during part of the exposure. If one is not a good estimator of part exposures, further trial may be necessary. Now suppose there is a high-light which has refused to print through at all. This can be "baked" with the aid of a vignette after the print has been exposed over all. The gallows comes in very handy now to pin shades and vignettes on, their place being selected while the transparent orange, yellow, or red cap is on the lens.

It may be that part or whole of the picture demands diffusion. Before going further, I do not believe in complete diffusion of any picture, for this reason. Even on a race track or in a brawl, the human eye has a knack of registering some sharp detail. In ordinary scenes and views, a sharp selection is a practical certainty. Therefore, a

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totally diffused picture must be unnatural. But diffusion in projection is often a great advantage. Harshness and spottiness, due to the character of the scene, can be softened off wonderfully. I cannot enumerate here the thousand and one ways of doing it, but the use of black and white netting or muslin, should do most of what will, from time to time, be required. To avoid the unnatural complete diffusion, two things may be done. Expose for part of the time only through the netting, or cut a hole in it to leave the principal item of interest, a tree trunk or human eye or whatever it be, free from diffusion. The gallows again proves its worth by holding the muslin or netting still and stretched during any length of exposure, and the degree and character of the diffusion can be regulated by the position of the gallows.

To develop on the slab, a measure or jar of developer and a few swabs of cotton wool, take the place of the usual dish. Placing the exposed print on the slab, it is swabbed out with water till quite limp. Then a swab of developer is applied carefully till the whole picture appears faintly. More water removes the developer and the result is carefully examined. Then, with the developer swab, the procedure is something after the style of painting. That is, we go over the thing, building up as wanted, till the whole appears correct. A swab of hypo does the fixing if one has not a large enough tray, and the washing can be performed the same way, always remembering that this is not a rush job, but one which is oblivious to time and worth the greatest care.

The use of a developing easel is rather different. Here, we apply the developer before the exposure is complete, either by removal of the easel board to the developing bench, or with the aid of a tray to catch the drippings, swabbing the print as it exposes. It must be borne in mind now that the development of a black silver deposit during exposure will shield that section of the picture from further exposure. This tends

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to a flat or soft result and the process must be handled with that in view. But, carefully done, this method can obviate the necessity of shades and vignettes.

In the after treatment of projected prints, as much or more could easily be written again. It is purely an artistic subject and would bring in spotting, drawing, painting, air-brushing, etc. This I must leave over. But one thing can be included. It often happens that a large picture, when dry, lacks the strength and life that it really wants. The reason is two fold. Large pictures need heavier blacks and unless one is constantly at the work, there is a tendency to under-expose and under-develop them. Again, some papers, particularly matt ones, do not readily give a sufficiently heavy black. The chromium redevelopment intensifier, while a quite permanent process, will give the necessary reinforcement; or a thin coat of black oil paint, wiped away from the high-lights after application, will have a surprisingly strengthening effect.

## Eastern Carolina Convention

An attendance of over fifty marked the recent two-day convention of the Eastern Carolina Photographers' Association, held in the studio of A. O. Clement, at Goldsboro, N. C. One of the features of the gathering was an inspiring address by Professor John J. Blair, of the State Educational Board. Dr. I. H. Highsmith dealt with "The Importance of Thorough Training Ethics in the Profession," and Colonel G. K. Freeman on "The Business Opportunities of the Photographer."

Greensboro was selected as the next meeting place and the following officers were elected: W. H. Zoeller, Elizabeth City, President; C. A. Adams, Wilson, First Vice-President; George Moulton, New Bern, Second Vice-President; H. Dempt, Rocky Mount, Treasurer; A. O. Clement, Goldsboro, Advertising Manager.

The convention was declared to be one of the most successful ever held. Professor Blair's exhaustive references to photogra-

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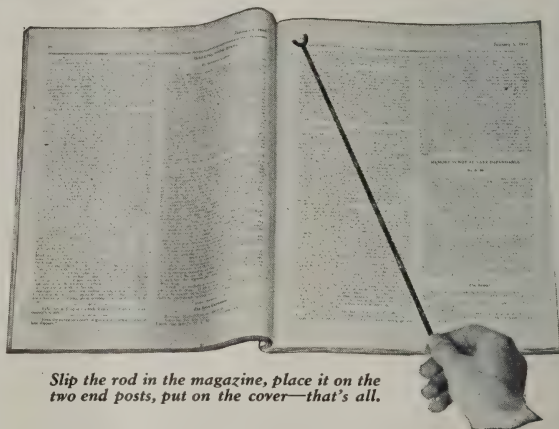
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phy's place among the fine and industrial arts, with a record of some of its achievements, was one of the outstanding features of the convention and was favorably commented on in the local press.

There was an exhibition of the members' work, demonstrations, a luncheon, a banquet and altogether much social and business effort was crowded into the two days' work.

To A. O. Clement every credit is due for the achievement of these favorable results.



## The Beattie Lites

It is a pleasure to us to draw specific attention to the artificial lighting systems promulgated by our good friend, J. W. Beattie, of the Hollywood Hi-Lite Co., 6548 Hollywood Boulevard, Hollywood, California. He issues a 12-page illustrated folder, descriptive and illustrative of his specialties, which should be in the hands of every

reader of the BULLETIN OF PHOTOGRAPHY, and we advise them to send for a copy.

Judged by the quality of the results, and the simplicity of the apparatus, Mr. Beattie has brought studio arc lighting to as near perfection as it is possible to get. We recall how, many years ago, when studio arc lighting was first introduced, we were appalled at the vastness and monstrosity of the apparatus. An American photographer let loose the idea in Europe. The Beattie system is neat, compact, "and the lamp may be quietly rolled to any place where the subject may be found at ease." And you cannot give it higher praise than this.

With Mr. Beattie's work our readers are very familiar, and it will pay them to become acquainted with his effective studio apparatus.



Youth—Words cannot express my love, dearest.

Maiden—I know they can't. Better try your arms.

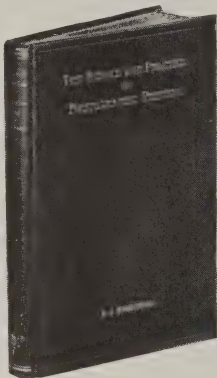
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## The New England Convention

Over three hundred members attended the twenty-sixth annual convention of the Photographers' Association of New England, held at Swampscott, Mass., September 16, 17, 18, 19.

There was an exhibition of over 1000 photographs, and many manufacturers and dealers had displays of material. President Frank Eugene Gray gave an interesting opening address and prominent among the speakers at the convention were Cliff Ruffner ("Bringing the Customer to the Studio"), George W. Harris ("Business Building"), S. F. Fannon ("The Human Element in Industry"), Joseph Birren ("Appreciation of Art—Its Effect on Art"), Victor Georg ("Reception-room Methods").

A complimentary banquet was tendered to George Hastings, of Boston, the first President of the Association. President Gray was presented with a handsome traveling bag on behalf of members of the Association.

Many musical and other entertainments characterized the proceedings, which also included a motion picture show, and the convention throughout was voted a signal success.

The officers elected for 1924-1925 are as follows: President, Eugene Frank Gray, Worcester, Mass.; First Vice-President, E. L. Byrd, Malden; Second Vice-President, J. Fred Dunn, Hartford, Conn.; Secretary, Ira F. Lindsay, Manchester, N. H.; Treasurer, John Sabine, Providence, R. I.

The following were chosen State Vice-Presidents: Herman R. Mansur, Augusta Me.; A. A. Nelson, Laconia, N. H.; Zenus Jenks, St. Johnsbury, Vt.; J. Carroll Brown, Worcester, Mass.; George H. Paine, Providence, R. I.; C. C. Craswell, Prince Edward Island, representing the Maritime Provinces.



Here is another one about Mark Twain.

One day when Mark Twain was very busy writing in his study, his little daughter asked where Daddy was and was told she must be quiet and not disturb Daddy because he was upstairs writing an anecdote.

Not long after the doorbell rang and the little girl ran to answer it. The caller asked if Mr. Clemens were in and if he could see him, to which the little miss promptly replied:

"Yes, sir, he's in, but you can't see him, 'cause he's upstairs riding a nanny-goat."



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VOL. XXXV, No. 897

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## Editorial Notes

"It is surprising how many people want the old photographs copied. A considerable part of his business comes from this source, and he is very much disturbed that the impression has gone abroad that the old negatives have been destroyed." This from an interview, published in *The Buffalo Commercial*, with Mr. Pratt, who purchased a local studio, the Pohle, with 25,000 negatives. Another quotation: "A woman from Louisville, Ky., made a trip to Buffalo, specially to get an old picture of her mother reproduced. Her joy at finding the negative of her mother still on file was no greater than her indignation of being misled." Moral for photographers: Keep old nega-

tives. Mr. Pratt is receiving considerable local publicity from a contradiction of the reports that the Pohle negatives were destroyed. It is one of the adroitest pieces of advertising we have read for many a day.



The Navy Yard photographer at Puget Sound, apparently, has an installation which will excite the envy of less fortunate brothers of the craft, and as we read of it, there is produced in our minds the impression that the plant, for such it is, reaches the acme of efficiency. The past season has been exceptionally busy. Never in the history of the yard have so many ships' pictures and other varieties been taken. To Thomas Turner, the official photographer, is due the credit for this. Mr. Turner occupies a unique photographic position and is a man of much ability and experience. We imagine that his work must be exceedingly pleasant and attractive. Ships are easy sitters to handle and navy men among the most tractable of our common humanity.



New York is establishing a Police College, a school of criminal identification for finger print experts. Several hundred municipal, state, and national police depart-



ments were represented at the foundation meeting. The curriculum includes modern methods of finger-printing, footprints in plaster, photography, radio, telephone and telegraph photography, and other subjects. *The New York Times* publishes a long account of the college's scope and Commissioner Enright is quoted as saying that he looks for an improvement and refinement of criminal identification. Apparently an elaborate series of lectures is to be delivered, followed by discussions. The world's knowledge of the subject has been tapped and it is expected that the principal American cities will avail themselves of this service, which relies, it will be perceived, mainly upon photography for its effectiveness.

\*

Photography certainly gets funny jolts. You recall that we mentioned a tradesman here in Philadelphia who gave a wonderful (?) photograph with a yard of silk. Now comes along the coal man and he makes the following offer:

"To anyone ordering a ton of pea coal we will give an order on \_\_\_\_\_ for a photograph 5 x 8, which means that you can have the finest photograph of any member of the family, beautifully mounted on a 7 x 12 mount, absolutely free. Mr. \_\_\_\_\_ is one of the best photographers in the city; his photographs are really portraits."

This photographer is quite prominent and a stickler for the "Code of Ethics," yet he lends himself to such a "cheap John" scheme. We suppose that the next thing we'll have to announce that a young lady may have a free photograph of any member of the family every time she has her hair "bobbed" or that a free photograph will be given every time you buy a package of cigarettes. When will such things stop?

\*

The pictorial cult is spreading markedly in certain directions where until recently it was "taboo." We read in the *Illustrated Daily News* published in Los Angeles the following: "To date it is sanely and frankly

admitted, motion pictures have achieved largely nothing authentically artistic, unless it is in the advancement of photography . . . What constitutes the artistic beauty of a painted landscape is mood and the peculiar human quality that the artist throws into his work. A cinematographer with some understanding of aesthetics can duplicate and very often emphasize a natural scene on the screen, without detracting from the dramatic quality of his picture." In other words, people are nowadays going to see pictures made by photography, rather than film dramas. This is as it should be. "Motion pictures are pictorial," says another scribe. We are getting on. If these things could be made more and more to rely upon their pictorial qualities rather than upon sensationalism of incident, their effect upon the minds of the community would be distinctly elevating rather than in the majority of cases otherwise. There is no reason in the world why the movie theatre should not fill the office of a high art gallery by the aid of photography.

\*

The camera man, serving a news reel organization, who was recently "kicked off" an American battleship, had a by no means novel experience. To be "kicked off" simply means that you are catapulted in an airplane. Randolph, the particular man, attained an initial speed of sixty-five miles an hour, clutching his camera in his hand. The legs of his tripod were broken, but he subsequently obtained good films. This story is featured in a newspaper as if it were something out of the common, which of course, it is not. The risks run by photographers in the air, and on land are so numerous that nobody pays any particular attention to them. They are part of the game, and happen as a matter of course. There are risks in every calling, were it not so, accident insurance companies would have no reason to be.

\*

The stage play, in its appeal to the public, owes much to photography, for without

the aid of the latter, it is doubtful if any headway would be made at all, the products of lens, camera, etc., playing the role of advertising not only the production but the personalities of the performers. We note that many impresarios are departing somewhat from precedent in this matter and are bestowing some thought on the quality of the photographs publicly exhibited. At one time any old thing did for this purpose, but, nowadays, the public, thanks greatly to the advance of education and knowledge, is not easily to be hoodwinked by bad prints of commonplace compositions and individualities. It demands and receives the very best in the way of photography for stage purposes.

✱

We write the foregoing apropos of seeing some specimens of actual scenes in stage plays and films that have been very largely circulated and advertised. Critically examined, these things lack definition and detail, and do no justice to the productions. There is a limit to the powers even of photography, and when you come to the attempt to photograph dimly illuminated stage settings and studio sets with moving figures, and produce under-exposed, ill-defined results and place them outside your theatre, there is no room for surprise that people shrug their shoulders and pass on. The time has gone by when stuff of this sort should be shown, and to advertise "photographed from the actual performance in the theatre" (unless the work be exceedingly well done) is to court disaster. The public doesn't care how or when a photograph has been made so long as it is good.

✱

"These film pirates," he said, "almost make me agree with the little boy's pop.

"Is the world round?" a school ma'am asked the little boy.

"No'm," said he.

"It isn't, eh? Is it flat, then?"

"No'm."

"Well, child, if the world isn't round and isn't flat, what is it?"

"Pop says it's crooked," said the little boy."

## The Flattening of Backgrounds

At times it is necessary for a photographer to fit up a background that may be somewhat out of the common. In this case he must undertake the painting a flattening the background himself.

If a background is to be a permanent one, it will be found better to do the flattening in oil color, but if only for a special occasion then it will be better and more economical for him to paint the linen with distemper, which is a dead surface flattening, made up with a mixture of several colors with common glue, or size, as it is called, and water.

The cost of this flattening is much less than made up in oil colors. It is, however, not so lasting. Should the background be submitted to much folding or rolling the flattened surface is apt to become cracked, although with ordinary care such a background will last a reasonable amount of time.

When making up the distemper, as it is called, it will be necessary to make the size in the first place. This is done by soaking about half a pound of glue in half a gallon of water for some time. Then heat the whole until the glue is dissolved. In the next place, about three pounds of common whiting is to be stirred in another half a gallon of water, and one pint of the glue mixture must be added. Then a small quantity of lamp black and ultramarine blue is made into a paste by mixing with a dinner knife upon a piece of sheet glass, using a small quantity of the glue mixture to form the paste. A portion of this paste is now stirred into the whiting mixture, enough being added to give the right tint.

The mixture must now be passed through a piece of muslin, which is tied over the top of a suitable vessel, and rubbed through by using a bristle brush, rubbing the mixture by stirring it around. By this means the mixture will become completely incorporated and intimately mixed. This straining is necessary to secure a complete mixture, otherwise it would be likely to produce streaks.

The canvas, or what is known as unbleached muslin or sheeting, must be stretched tight over a wooden frame and held firmly in the stretched condition by being tacked at the edges. The mixture may now be applied with a wide, bristle brush, not too heavily, a clean even coating brushed all over. A little dexterity is needed in applying the distemper, which will soon be acquired, and a uniform coating given all over the canvas, which, upon drying, will present a good color that will not rub off owing to the presence of the glue in the mixture.

The coating of a sheet of canvas or muslin with an oil color flattening will require some skill to secure a uniform and even coating.

The oil flattening is made by a mixture of either white lead or zinc white, well stirred with raw linseed oil, and thinned with a liberal quantity of spirits of turpentine, the turpentine forming the greater part of fluid

ingredients. Only enough linseed oil is used to bind the colors together, and the addition of a small quantity of gold size. This material not only aids a binder for the colors, it also acts as a drier. A mixture of either ivory or vegetable black ground in oil must be used. In this case with the addition of a small quantity of ultramarine blue, the colors when mixed must also be rubbed through a piece of muslin in same way as previously described for the water color distemper, and applied with the same kind of brush, only as soon as the canvas is uniformly coated it will require to be made even and uniform upon the surface by a careful dabbing application of a badger hair brush. As soon as this has been accomplished the background must be placed where the air can have free access to it and away from dust. In the course of a couple of days the color will have become dry and the background fit for use.

"PROGRESS MEANS SUCCESS"

## ASSOCIATION NEWS

Published under the authority of the Board of the Photographers' Association of America,  
under arrangement with the publishers of Abel's Photographic Weekly  
and the Bulletin of Photography

S. R. CAMPBELL, JR., Secretary, P. A. of A., 722 Bond Building, WASHINGTON, D. C.

It would be rather hard to live right here in Washington and not know that the 1924 American League Baseball Pennant had been won by the home team. After years of persistent effort, success has at last greeted them, and while we do not profess to be a genuine "fan," there seems to be one outstanding reason attributed by the newspaper scribes as the primary cause, and to us it is pretty well applicable to many lines of organized endeavor.

Coöperation is the key-note of practically all the writings. Faith in their manager, personal friendship for their fellow-worker, patience when adversity beset them and an

ever-ready word of encouragement to the needy are all bound up in the one word—coöperation. Regardless of former years, each of the above features has been dwelt upon at length as entering vitally into the final standing of the Washington team and it is a wonderful lesson from which we may all reap some good.

This would be a fine subject for a sermon, but like most sermons, the ones to whom it would apply the most would not heed it, while those who need the lesson the least can gather much from the foregoing remarks.

There is an interesting little leaflet being





The Roy Studio  
Peterboro, Canada



The Roy Studio  
Peterboro, Canada

circulated by a well-known Supply House which calls attention to the fact that photography is not getting as much business as it is entitled to, and that it is up to the photographer to impress upon the general public the importance of photographs as useful articles. Of our own experience, as mentioned in this column last year, we learned of one town in Ohio where a canvass revealed but one of every eight business men had a picture of himself taken within the past ten years. That's probably a fair average for many cities. If you don't believe it, ask your local newspaper advertising manager. There is plenty of business ahead of you if you will just go get it.

✽

One of the saddest bits of news to reach this office was the passing of Earl G. Perkins, General Manager of the Photogenic Machine Company, on September 28th. Though our personal friendship is limited to the two past conventions, his pleasant ways and willingness to aid the Association in every conceivable manner had placed him very close to the hearts of the officers of the P. A. of A.

✽

## Photo Finishers Convention

The Second Semi-Annual Convention of the Photo Finishers Association of America is scheduled for Chicago, Hotel Morrison, next November 6 and 7. Until the country has been completely organized it is the intention of this organization to hold these meetings in widely separated cities every six months.

Present indications point to an attendance of well over one thousand Finishers at this second meeting. Since the start of the P. F. A. of A. eight months ago at Cedar Rapids, Iowa, a large number of States have established State Divisions of the national body and such cities as Denver, Los Angeles, San Diego, Long Beach, Minneapolis, Chicago, Cincinnati, Cleveland, Portland and Detroit have started local organizations.

At the Chicago Convention large poster displays will be shown covering advertising matter and sales methods as used by the largest Finishers throughout the country. A nationally known public accountant, who has been active in cost work for one of the Finishers organizations, will talk from slides showing the inside of profit and loss accounting for Finishers, with others showing the average profit and loss of some twenty odd Finishing plants taken as examples of the average business.

One of the plant managers for what is considered one of the most progressive and modern Finishing businesses in the country will address the Convention on "Modern Methods of Building a Photo Finishing Business." Manufacturers will display the latest in modern equipment for the Finisher and extensive plans are being laid for entertainment.

Fare and one-half excursion rates are being allowed on all railroads but in order to secure this rate, Convention Certificates must be secured from the local agent, at the time original ticket is purchased. This certificate when validated by the proper Association officer at Chicago, allows the holder to purchase a half fare return ticket.

✽

"Has that young man who is calling on you given you any encouragement, Emily?" asked the father.

"Oh, yes. Last night he asked me if you and mother were pleasant to live with."



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CONDUCTED BY ELTON J. BUCKLEY, ESQ.

(Mr. Buckley is one of the leading members of the Philadelphia Bar, and an authority on legal matters. If our subscribers have questions on legal points, and submit them to us, Mr. Buckley will answer them *free of charge*. A stamped and addressed envelope must be enclosed for reply. Make your question brief and write on one side of the paper only.)

### What Sometimes Happens to Business Men who Lose Control of their Feelings

Not long ago a retail jeweler went into a wholesaler's to look over some goods. He examined quite a quantity of precious stones and other expensive articles, gave an order and was about to leave, when the clerk who had been waiting on him found a sealed package of uncut stones missing. He remembered showing it to the customer, because there was one very curiously cut stone in the lot and the customer had remarked upon it.

The customer disclaimed all knowledge of it, but after some heated argument, the manager of the wholesale house insisted on forcibly detaining him for an hour while he sent for a city detective. The detective finally came, but after hearing the evidence, or the lack of evidence, against the customer, advised the jobber not to press the matter further. This advice the jobber took after some hesitation, and released the customer after he had been actually under duress for nearly two hours and after the jobber had refused him permission to telephone his counsel.

The customer in this case is a man of substance and reputation, and has always been considered as honest as the sun. He has retained counsel to begin an action against the jobber who held him under practical arrest for two hours. The matter will undoubtedly get into the courts unless the jobber's attorney advises him to make some settlement out of court.

What chance has the victim of the above described incident to recover damages? He has every chance. In fact, if his case is properly handled I can't see how he can fail.

Here is a substantial business man of good credit and A-1 reputation, accused of stealing diamonds and held a prisoner for nearly two hours, refused permission to telephone his attorney and only released upon the advice of a professional detective that there wasn't sufficient evidence against him. The evidence of course amounted to nothing at all. The man was shown the package of stones and examined them in the presence of a clerk who sat on the opposite side of a table. Later the package was found to be gone. Probably any court, after hearing such evidence, would instruct the jury that they must acquit, or even refuse to let the case go to the jury at all.

All business men, particularly those who sell goods, ought to be constantly on their guard against acts or expressions which will reflect upon the honesty of people with whom they have dealings. Such things open the way to damage actions, either for slander, or malicious prosecutions, or something like that, which often proves expensive. The other day I sat in a business office with several other persons. The head of the concern was in very heated argument with a customer who had just gone into bankruptcy. The argument was over this customer's last bill, which he had bought less than a month before. The seller was very wroth about it, arguing that the buyer must have known his condition then, and had no business to buy anything at all.

"I understand it," he said, "you had no intention of paying me when you bought those goods. You deliberately planned to get while the getting was good. You knew

you were going into bankruptcy when you gave us that order, and made up your mind to sting us."

That was sheer slander, unless there was proof of it, and the debtor could have gone out, gotten any one of fifty attorneys of a certain class who would have been glad to take the case on a contingent fee, and bring suit for damages for slander. Of course, the jobber in this case couldn't have proved what he charged. It may have been true, but obviously he couldn't have proved it. Therefore it is by no means improbable that a verdict would have been rendered against him.

Not very long ago two women went into a grocery store. They bought two articles, neither of them meat, paid the cashier and left. Before they had got far, the manager rushed after them, accused them of having gotten meat without paying for it, took one of them by the shoulder and made both women return to the store. It seems that just as these women were leaving, the meat salesman had reported to the manager that somebody had gotten meat without paying and the manager jumped at the conclusion that the two women were the ones. When he brought them back to the store the meat salesman said they weren't the ones. That little break resulted in a substantial verdict against the owner of the store.

In another case two women went into a restaurant, an elderly woman and her niece. Both sat down at a table, and the niece ordered a meal. The aunt, however, wasn't hungry and ordered nothing. They finished, and the niece paid her check and was leaving

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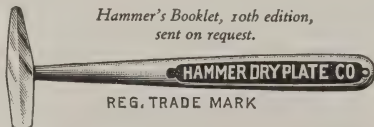
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when the cashier called her back and said her check paid for only one. She explained that only one had eaten, but he refused to accept this explanation and forcibly detained both women twenty or thirty minutes in deep mortification. Here, too, both women sued and got verdicts.

The come back, when a thing like this is done or said, is so quick and easy that it doesn't pay to let your feelings go even in the clearest case, *never* without first consulting an attorney.

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✱

## Outdoor Work in the Winter

The professional photographer into whose business enter commissions for work to be done out of doors during the winter months has unfortunately to take things as they come, and, unlike the amateur, usually cannot choose even the day on which the conditions are most favorable. Outdoor groups, estate subjects, and most of the work done for commercial purposes, come in this category, and therefore the professional photographer has to adjust his practice to the condition of the season. If, for the purpose of giving some assistance in work which is undertaken under this handicap, we lay emphasis upon points which may appear to be obvious, we must say that in a considerable experience we have found that they are chiefly the causes of results of indifferent quality.

One of the most important items in an outfit which is used in outdoor winter weather for considerable periods of time, is the full protection of the camera and other accessories from damp. The case in which the camera is carried should be thoroughly water-proof and damp-proof, and for that there is no better material than leather. If cost is a consideration, and if great store is not set on appearance, a very satisfactory substitute is a box of the required dimensions made of light three-ply wood and covered with waterproof canvas or twill. A case of this construction affords very satis-

factory protection of the apparatus, though it is less effective than one of leather. At the same time it can be made a little larger so that the camera and slides may be well wrapped within it in a waterproof focusing cloth. This, again, may be regarded as an essential item of the equipment for outdoor work in winter—that is to say, if an expensive camera is to be protected from exposure to the weather. Provided that the apparatus is in proper working order at the start, it will then come to no harm in a day's work under conditions which are trying to such working parts as the shutter of dark slides or the mechanism of the shutter. At the same time it is ordinary caution to give the apparatus a full opportunity to become perfectly dry on return to the studio. The camera should be opened out and thoroughly wiped with a dry cloth and then left fully extended in a warm, dry room for a few hours.

Particularly for winter work it is a mistake to use the fastest plates which can be obtained. With most subjects the difficulty is to obtain sufficient vigor in negatives of subjects which, as a result of the dull light, offer very poor contrasts of light and shade. Such vigor is very much more readily obtained on a plate of ordinary or medium rapidity, than one which is of ultra speed. A strong developer, such as one of pyro soda containing 4 or 5 grains of pyro per ounce of the working developer, will allow of an astonishing degree of exaggeration of the contrast in a poorly lighted subject. In this connection a little dodge which, no doubt, is familiar enough to many of the old hands, may be mentioned. It is that of warming the negative at the point when it has dried, so that the whole film is tacky. If, when the negative is in this state, it is moved constantly over, say, a ring gas burner, so that the lower (glass) side is distinctly and pleasantly warm to the hand, there is a marked accentuation of the contrast, resulting in a characteristic brilliancy. The effect may not be altogether natural, but for commercial purposes it often results in a very



positive improvement of the negative. If exposures have to be made with a shutter, it is, of course, necessary to employ a faster plate; but here, again, better average results will be got with the emulsions which are not the most rapid of a market's series.

Turning to another part of the process, it is necessary to set down a caution against the flatness in negatives which is caused by condensed moisture on the lens. Most people are aware of the effect which is produced when a chilled lens is taken and used in a place which is both warm and charged with moisture; but in the damp outdoor atmosphere of the winter months the lens surfaces quickly obtain a certain deposit of moisture, which ought not to be neglected. Immediately before exposure a final polish of all the glass surfaces definitely contributes to a brighter negative, on which account there is much to be said for the use of a lens of the type consisting of only two cemented combinations. A lens of this kind is polished in a few seconds, while the removal of the glasses from one containing a greater number of elements is likely often to be omitted when the operation has to be done with chilled fingers under conditions of personal discomfort.

As regards development, perhaps the only thing which it is necessary to say is that plates should be developed as soon as possible after exposure, or at any rate should, be kept in a perfectly dry condition until they are developed. If for any reason development requires to be postponed, it is advisable to transfer plates to a metal box and preferably one which is supplied with calcium chloride. Although, perhaps, there is no scientific evidence in support of the assertion, we think that the keeping of plates in a damp condition for some days between exposure and development leads to flatness and weakness in the negatives.—*British Journal of Photography*.

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## Some Phases of Pigment Printing

CASPER W. MILLER, M. D.

When bichromated gum is exposed it assumes first a semi-soluble, then a semi-resistant, condition very different from the definite, hard tanning which gelatin undergoes; and it is this behavior of gum which largely explains the production of half-tone in a gum print exposed from the front and developed by friction. The exposure is so timed that the light penetrates the gum-pigment everywhere quite through to the paper, thus making the entire coating insoluble; but the film acquires the power of resisting abrasion according to the degree of light action each portion receives. Under the thin parts of the negative the exposure is sufficient to cause the film to resist the brush entirely; in the half-tones the tanning is less thorough, and more or less of the pigment can be removed; under the most dense parts of the negative the film will be only slightly resistant, and the lights may be brought up to white paper if desired.

This method of reproducing half-tone is satisfactory only in proportion to the thinness of the coating. It has been assumed that the film be everywhere sufficiently exposed to render it insoluble all the way to the paper, but the time of exposure to accomplish this end will evidently vary according to the differences in the thickness of the layer of gum; therefore, in order that the thin spots covering the high places of the paper texture should not become too much exposed before the gum has become glued fast at the low places, the paper should present little irregularity of surface, so that the film may everywhere have about the same thickness; also that thickness should be kept as slight as possible because the surface of the gum must not become very hard before the light action has reached the paper.

In ordinary gum printing this ideal of a uniform thin coating cannot be very closely realized for the following reasons. It is not practicable to use a very smooth paper because it is difficult to coat, the tendency

being for the pigment mixture to follow the brush rather than remain distributed over the surface; neither is it possible to make a very thin coating, because there must be a fair amount of gum in the mixture in order to prevent the pigment from producing stain by becoming permanently embedded in the fibres of the paper, and on this account the viscosity of the mixture must be too great to allow a very small quantity of it to be extended over a considerable area. When dry paper is being coated a fair quantity of mixture must be taken because its water is rapidly absorbed by the sponge-like action of the paper, so that at each instant the consistence becomes stiffer and less mobile. These difficulties are overcome by coating damp instead of dry paper. Paper which has been placed in water for a short time, then squeegeed and freed from surface water by light wiping, is easy to coat even if rather smooth, and extremely little coating mixture need be used because there is practically no absorption of water, the pores of the paper being already almost saturated; indeed, the water seems rather to be taken up by the coating and act as a lubricant facilitating the spreading of the small amount of gum applied. As a result very thin coatings can be made and good half-tone and detail obtained.

If we are to apply the pigment and colloid at the same time, probably no better method has been proposed to make a very attenuated coating. There is, however, an entirely different plan which offers even greater possibilities. We may coat the paper twice, first with at least a part of the colloid, then with the remainder of the colloid and the pigment. This was apparently first done by Artigue, who, in 1889, exhibited in Paris prints showing excellent half-tone, and produced by coating an extremely thin, even layer of gum-lampblack on gelatinized paper. The Artigue paper gave results that attracted much attention, but the principles



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upon which it was based seem for several years to have been neglected. However, in 1905, Professor Schmidt, of Karlsruhe, demonstrated a paper made by putting on first a plain gelatine film, and over this a thin layer of gelatine containing the pigment. About this time were also placed on the market several commercial papers prepared apparently along about the same lines.

More recently Malcolm Arbuthnot has proposed the further variation of adding sugar to the gelatine with which the paper is first coated, then for the subsequent coat, using nothing but the pigment, water and the glycerin or other medium in which the pigment is ground. His directions for producing this paper are simple and concise, and may be summarized as follows:

The paper is pinned to a drawing board, and by means of a camel-hair mop soaked with a solution of

Nelson No. 1 gelatine.....	15 gr.
Lump sugar .....	15 gr.
Water .....	1 oz.

After this solution has been well worked into the paper the excess is removed by lightly wiping the surface with butter muslin, using a polishing motion. At the end of a half hour or so the coating operation is repeated.

The general advantage of applying the coating in two stages is that since the first coat contains no pigment there is no danger of causing staining with it and the colloid solution may be very dilute; and since the pigment solution need also contain very little colloid, it is easy to spread it in an extremely thin layer. If the colloid coating be wiped, as here recommended, thinness is also, of course, favored by direct removal of part of the colloid.

As a rule two coatings are sufficient, but three or four can be used. After the paper is thoroughly dry from the last gelatine coating it is at convenience pigmented, using for this purpose tube water colors. "Squeeze out two or three inches of pigment, and slightly thin with water until it



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is quite liquid, but absolutely opaque when spread upon white paper. The pigment is now spread upon the gelatine coating by means of the camel-hair mop, and after being well worked upon the surface of the paper, the surplus is taken up by the application of a badger-hair softener. The coating must be blended entirely down—that is, until surface-dry. Sensitizing may be either by immersion or by spirit sensitizer. The negative must be a good, strong one, not the kind used for gum printing. After exposure, soak for ten minutes in warm water, keeping fully immersed, then develop with spray of hot water.

When all the conditions are favorable this process is capable of giving excellent results, and Mr. Arbuthnot has performed a real service in describing so simple a means for the production of very useful printing material, which will give a practically straight rendering of the negative as well as a certain amount of control; and it seems rather a matter of surprise that it has attracted so little attention in the two years since it was published.. Possibly the explanation of this lies in the fact that the requirements are more exacting than would be imagined by simply reading Arbuthnot's description, and it is proposed to point out some of them as they have appeared during considerable personal experience; also to suggest a modification by which the ease of working and the range of usefulness are increased. The process will accordingly be gone over in detail.

*The Paper.*—It is rather difficult to make

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a really satisfactory coating on smooth paper, as the gelatinized surface is slippery to the pigment. For this reason it is much easier to use a paper with grain, but this grain should be fine and sharp; an irregular surface of large, smooth undulations (an exaggerated illustration of which being the so-called eggshell paper) is of no advantage. The Landseer cartridge paper, recommended by Arbuthnot, does not seem to be available in this country, but a variety of drawing papers, especially the medium grade



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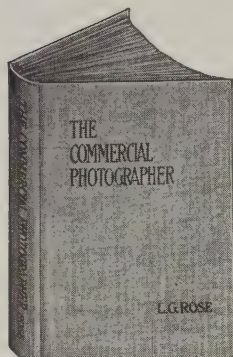
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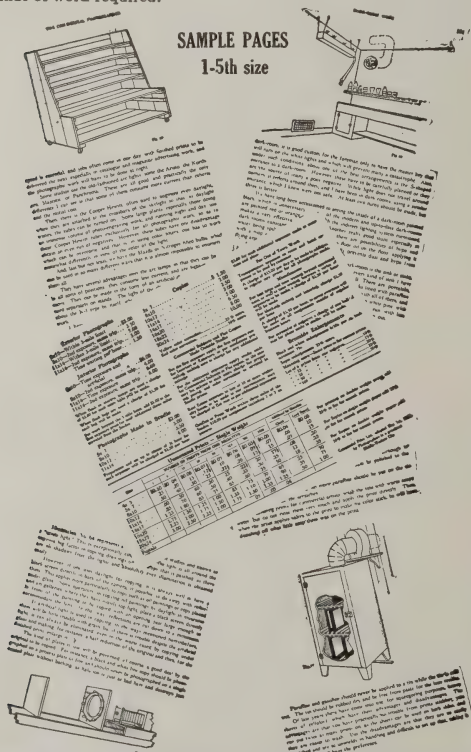


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German papers, can be used; a very good, rather rough paper of this class being the "Ajax, medium weight, fine grain," sold by F. Weber & Co., as No. 3040. This is well-sized and requires nothing but two coats of the three to one hundred gelatine sugar to prepare it for pigmenting. Another paper of quite different character is the "Gumbichromate paper," sold by the Charles Beck Paper Company, of Philadelphia. This is somewhat cheaper than the first named, is not quite as strong and well sized, and has not as pretty a grain, yet it works well and is useful, especially for small prints up to, say, 8x10. The back should be coated, as this has a fine regular grain, which, when wet, rises and becomes fairly sharp, whereas the face has the smooth irregularity already mentioned, which presents a pleasing appearance to the eye, but takes the coating less well. The paper usually works satisfactorily with the two coats of gelatine sugar, or may also receive first a coat of  $1\frac{1}{2}$  or 2 per cent. hard gelatine, with or without chrome alum, which coat is applied in the same way as the gelatine sugar.

**Coating the Paper.**—It is of importance that this operation be conducted with the paper between the operator and the light, so that by stooping one can look along the surface and detect unevenness; for, since the coating is transparent, streaks cannot be detected from above. If artificial light is being used it should be low, so as to give a good reflection. The rough surplus of the gelatine should be removed by the circular polishing motion, but the final smoothing down should be by straight wiping across the paper, first in one direction, then at right angles, repeated two or three times, each time using the butter muslin or cheesecloth, as it is commonly called in this country, more lightly as the action approaches that of blending rather than wiping. If all streaks are not in this manner removed the blender may be used. Another point is that the cheesecloth should be damp, in which condition its action is far more delicate than when dry. It should also be washed after



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each three or four sheets, so that its power of absorption may remain the same during the entire operation, which is not the case if it becomes saturated with semi-solidified gelatine. After washing in warm water, wring as close as possible, then open it out and wave for a few moments in the air, so that by evaporation the heat from the wash water may be dissipated. In a very short time it will feel quite cool to the hand, when it will be in condition to use. As Arbuthnot says, the cloth should be large, 3x4 feet not being excessive to use in coating paper 16x21 inches. It is usually better to wait more than half an hour, probably twice this time, before applying the second coat; for, if it is recoated too soon most of the previous coat will be removed. In this connection it is to be noted that if the room, paper and cloth all be quite warm it is perfectly possible to apply a 6, 7 or even an 8 per cent solution and get it rubbed down practically free from streaks; and in such case only one coating is made. However, for so much gelatine as this it is easier to use weaker solutions twice. It is always well to coat the paper as lightly as possible, considering the nature of the print desired, for if more than just sufficient gelatine be used difficulty will be found when it comes to pigmenting. The amount recommended will give straight prints or some control, for it is an interesting fact that this thin film of mixed gelatine, sugar and glycerine shows little of the definiteness characteristic of gelatine alone in thicker layers, and performs fairly well the function of semi-solid gluing material, and it is so thin that great exactness is possible.

When it is desired that the darkest shadows should appear almost black—that is, when the pigmenting solution is to contain a large proportion of pigment, it will usually be necessary to increase the thickness of the gelatine coating; also when colors other than lampblack are employed. In either case pigment is more likely to be driven into the paper and cause staining.

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**Pigmenting.**—With the paper and negative just right, and provided one does not require great control, good work can be done with the pigmenting solution described by Arbuthnot. It will be found far better, however, to pigment with a gum solution as described below, somewhat reducing at the same time the amount of gelatine. This leaves the pigment more intimately associated with the fibres of the paper, so that it is not likely to become accidentally detached; and, provided the exposure be suitably increased, the image can be developed by vigorous spray or brush work, removing just what we wish, so that light and shade can be freely modified and even a certain amount of redrawing effected just as with friction gum, but more perfectly. Working in this way the paper will usually require only one coat of gelatine, which, for some results, may be as weak as 2 per cent., but should more often be about 4 per cent., the general principle being that the more gelatine used the less spraying is necessary, and the more definite and “photographic” the results. It is also desirable to use a little more sugar than gelatine—about 5 grams of sugar to 4 of gelatine—which will make the image even more plastic, and at the same time reduce the necessary temperature of development water to about 80 degrees F. The advantage of low temperature normal development, being that by raising the temperature, one can correct a considerable amount of overexposure.

The pigment may be tube color, or, in the case of lampblack, distemper color ground in pure water only; other distemper colors do not seem to be fine enough. The quantity indicated by Arbuthnot—namely, sufficient to give a perfectly black surface, is serviceable for the essentially platinum-like effects which he says he desires to obtain; but the average pictorial worker will probably find that such a coating will give him shadows which will require to be opened up a good deal by forcible development, with some risk of altered texture. Heavy pigmenting does not, with this process, mean



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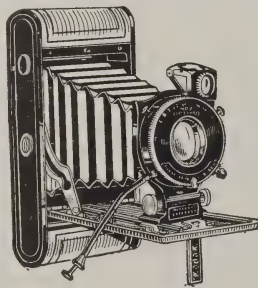
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nearly the difficulty that it does in gum printing; nevertheless, moderate quantities of pigment are even here easier to handle, and so from either aspect it is advisable to start by making coatings considerably lighter than full black.

The pigment is rubbed up in a mortar with a solution of gum, the strength of which may vary from 3 to 8 per cent, 5 usually being satisfactory. The gum solution is always made up fresh, and theoretically, as pointed out by Baker, it is prudent even in gum printing to neutralize the natural acidity of the solution; and on account of the possible effect of the acidity in promoting the decomposition of the bichromate, and the greater sensitiveness of gelatine to the chromium oxides, it would seem that an additional reason existed in the present process for neutralization. But practically there seems to be no difference in the results when the gum is neutralized, and the sensitiveness of the paper is much less, particularly if the neutralization has

not been exact and there is the slightest excess of alkali present. The latter condition also seems to favor the penetration of the paper by the alcoholic sensitizing solution, which results in small, round spots in the print, most often seen in the shadows.

The bristle brush of ordinary gum printing is not used in the present process, but, as Arbuthnot says, a camel-hair brush should be employed. On account of the low viscosity of the solution such a brush is perfectly able to control the distribution of color over the paper, and it is not as likely to drive the particles of pigment through the gelatine, thereby causing staining, as is a bristle brush. This consideration is of importance chiefly when it is desired to develop with light spraying. The object here is not to try with how little solution one can cover the surface of the paper, but rather to use enough to thoroughly pigment the gelatine; therefore, it is applied rather freely, blended across and up and down leisurely and lightly all with the coating

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brush until a fairly regular surface is produced, then blended thoroughly and carefully down with the badger blender until surface-dry. This blending is one of the most important parts of the process. The only way to judge whether it has been sufficient is by transmitted light; if, when so viewed, the paper appears to be full of small black specks the blending has been stopped too soon and the sheet will probably be worthless, the proper appearance on an even-grained paper being almost like a yellow or brown ground glass. Streaks are far less troublesome than defective texture, for the former can often be corrected by local spraying, but the latter means lack of detail and a very displeasing, rough, grainy image. If the paper be too heavily gelatinized it will be found, as the blending proceeds, that instead of drying with an even surface, measly patches will appear, which become worse if the attempt be made to recover them with further blending.

No difficulties are likely to arise in the sensitizing, printing or developing. It is advisable, however, to avoid combining the pigmenting and sensitizing operations (by adding bichromate to the pigmenting solution) at least until one has become familiar with the process; for some reason success seems easier when the paper is separately sensitized, possibly because of the well-known change in the physical condition of gum solutions produced by the addition of bichromates.

When the pigmenting solution is made up with gum it is not very easy to say whether we are in reality making gum prints on a gelatine-sized paper or gelatine prints pigmented by means of a gum solution. When the proportion of gum exceeds about 12 per cent. it would seem from the changed



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character of the image that the gum becomes dominant; whereas, with solutions of the strength recommended the only difference apparent in the print, as compared with one pigmented with a plain water solution, is a more mellow texture and easier manipulation.

However, this is rather an academic question. The difference with stronger gum solutions may be merely that due to the growing thickness of film as it approaches that of an ordinary gum print. The essential condition is a thin coating, and this is easily made by the process to which your attention is invited this evening.

## AMONG THE SOCIETIES

The Daguerre Club of Indiana will hold its fall meeting with the Orebaugh Brothers, Shelbyville, Indiana, October 13, 14 and 15.

✽

Fox river valley photographers will hold their next meeting at Sturtz's studio, Green Bay, Wis., some time in October, according to the decision reached at the recent meeting in Neenah. The session was featured by a demonstration of lightings by George Pell, of Milwaukee.

✽

A group of Northeastern Iowa Photographers, of the divisions of the State Photographers' Association, assembled in Decorah on September 10th, to discuss matters both from the artistic and the financial side. It is the common experience in all lines of business that these small group meetings are productive of greater benefit to the participants than the larger state meetings where the programs are apt to shoot over the heads of many of the attendants.

✽

A special meeting of the photographers of Worcester, Mass., was held in the studio of Eugene Frank Gray, 476 Main Street on September 23, for the purpose of becoming permanently organized.

Mr. Gray, as temporary chairman, stated the objects of the meeting as follows: To solicit cooperation in carrying out a program recently adopted at the convention of the Photographers' Association of New England in organizing New England and the maritime provinces into strong local clubs to work in the interest of and to be chartered by the P. A. of N. E.; to hold monthly meetings for the discussion of subjects in the



interest of the profession, and members; to plan a program of demonstration and instructions.

The following officers were elected: President, J. Chester Bushong; Vice-President, Ernest R. Benson; Secretary, Myron N. Conger, and Treasurer, E. B. Luce. Chairman of Membership Committee, J. Carroll Brown; Chairman of Advertising Committee, L. S. Karner, representing the Bachrach Studio.

✱

S. W. Spangler, of Poplar Bluff, Mo., the new President of the Professional Photographers' Association of Southeast Missouri, is going to make an effort to bring about a closer unity of the profession in Southeast Missouri and Northeast Arkansas during the coming year. He says, there is no reason why men of the profession should be at the pastime of "cutting throats" of each other in prices and he feels that if they adopt a uniform scale of prices they will be in a better position to make a living. Among the most important points he will endeavor to bring about during the year are:

1. Uniform prices for photo finishing.
2. Putting all commercial work on a uniform scale.
3. To secure for the association a 100 per cent membership in Southeast Missouri.
4. Foster better fellowship.
5. To inaugurate an exhibit of professional work.

Under the head of the latter Spangler states that plans now are for a professional exhibit to be displayed one week in each town in Southeast Missouri. Each photographer will be asked to submit three pieces of work for the exhibit.

The pieces will be collected during the next sixty days and the exhibit will probably be started in Poplar Bluff. A large window or a small display room will be secured and the public, through newspaper publicity, will be invited to inspect the gallery.

✱

### "Work-Light"

A slightly technical exposition of what might be considered a deadly technical subject. Published by the Cooper-Hewitt Electric Company, 95 River Street, Hoboken, N. J.

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Frankly, we have seldom come across a technical subject handled in such a deft and chatty fashion. The first few pages, lucidly written, and adorned with delicately executed sketches, supply an easily assimilated introduction, and then we have half a dozen chapters showing the application of the Cooper-Hewitt system to vast industrial plants. There is a chapter on the effect

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## AS WE HEARD IT

A. H. Wade, Hutchinson, Kans., has moved to Boston, Mass., where he expects to open a studio.

D. Dwight Sinclair and Daniel F. Shaw recently purchased the Charles Gilbert Shaw Studio in Bloomington, Ind.

Fire of unknown origin damaged the Bircholz Studio at Dyersville, Iowa, on September 17. Loss, several thousand dollars.

Messrs. Gardner and Paschall, photographers, of Gulton, Ky., have purchased the studio of the late Mrs. Lena Powell, at Mayfield, Ky.

Cecil H. Williams, formerly with the Heidwohl Studios, Hagerstown, Md., has purchased the Lupton H. Kaylor studio in Waynesboro, Pa.

William H. and Albert Johnson, under the firm name of Johnson Brothers, have opened a portrait studio in the new Falk Building, Minneapolis, Minn.

E. F. Mercer, Jeffersonville, Ind., has taken over the studio formerly occupied by R. D. Knight, Spring Street, and has installed all modern equipment.

Floyd B. Way, formerly an Ashtabula, Ohio, photographer, died on September 6th at Los Angeles, Calif. Mr. Way is survived by his widow and one son.

W. E. Barr and Horace C. Hime have just opened a new studio at 419½ Deaderick St., Nashville, Tenn. They will handle commercial photography exclusively.

Miss Nora Lyons, proprietor of the Lyons Studio, Aurora, Nebr., has sold her interest to Stanley Lombard, of Grand Island, who took possession September 1st.

The Birkholz Studio, of Dyersville, Iowa, operated by Frank Muehe, was gutted by fire September 17th at 1.30 A. M. Origin unknown. The blaze apparently started in the dark-room and is thought to have been caused by defective wiring.

Edward C. Pratt, pioneer photographer of Aurora, Ill., died on September 15th, following a brief illness. Mr. Pratt was born August 16, 1867, in the old gallery conducted by his father in the Denney Block. It was the first studio in Aurora. In addition to his widow, Mr. Pratt is survived by two daughters and a son. The business will be continued by Mrs. Pratt.

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## Editorial Notes

New studios are opening in all parts of the country, by what we read in reports that reach us, and a feature of the enterprises is, that besides adequate photographic equipment, the comfort of the patrons is an object of much study and solicitude. And then again endeavor is made to create an artistic environment complementary to that of photography, by means of paintings, etchings, statuary, and other decorative refinements. In fact, every ingenuity is exerted to camouflage the prosaic camera and the accessories, in order, we presume, that the sitter's mind may not be diverted from the contemplation of the beautiful non-photographic environment in which it is enticed. All of which

bespeaks the possession of a right spirit on the part of the modern photographer. Of course, we are dotting the i's and crossing the t's in this paragraph, but we are moved to do so by the ridiculous solecism of the rustic scribe, already referred to, who says the photograph business is not much different from the "tintype" days. Really, now.

✱

Is not the neighboring State of New Jersey, by the agency of the *New Brunswick Home News*, somewhat behind the times in publishing an article headed "Photograph business not much different from tintype days"? The article, on careful perusal, does not entirely bear out the caption, although it is not written from an intimate knowledge of general conditions. For instance, how utterly misleading is the following: "In the studios in the larger cities the former tintype man is now the artist with whom a sitting may be arranged only by appointment, and then granted condescendingly. And though we may deplore this seemingly lordly attitude," etc., etc. There is more of this stuff. New Brunswick is not far from New York and Philadelphia and we suggest to our contemporary the wisdom of sending its writer on a mission of exploration of the photographic studios of Fifth Avenue and Chestnut



Street. The matter and information so obtained would, we think, interest his readers, and remove any possible misconception caused by a misleading caption.

✱

Philadelphia is following the lead of other cities in considering an ordinance toward the regulation of transient peddlers, including, of course, itinerant photographers. It has been prepared by the Chamber of Commerce and introduced before the City Council. If passed, it will regulate transient sales by imposing a license fee of \$200 a month "upon all persons entering into transient retail business for the sale of any goods, wares, or merchandise." This clearly, of course, comprehends the vagrant camera man, many of which class abound, according to our observation, in this city. No doubt the ordinance will pass. It is pointed out that it will supplement the special Act of the last Pennsylvania legislature, which allowed cities to impose a special license fee up to \$200 on all transient dealers. It is a wise movement, we think, tending towards the protection of legitimate photographic business. In olden days much business was done by peripatetics, but times change and we live in a more orderly epoch. We are told that order is Heaven's first law. And it should be the same. The itinerant is no credit to photography, and his disappearance would be regretted by none. Society votes the peddler a nuisance, only one degree above the beggar and the itinerant photographer is in the same desperate class.

✱

The fall photographic exhibitions in London, England, the Salon and the Royal, are in full swing and are attracting the usual marked attention from Press and public. These things are in the nature of classy functions at the openings. We have nothing like them, ceremoniously, in this country where pageantry is, as a rule, conspicuous by its absence. The London Salon had 400 pictures and America was well represented.

And twenty-six countries besides England and the U. S. A. also sent representative work. Although mainly supported by amateurs, professional photographers also send in to the Salon. With the latter, the Royal runs contemporaneously. From a distance there does not appear to be a necessity for two separate and distinct exhibitions of photography running a few hundred yards from each other. They draw their work from the same classes of workers. But the unnecessary rivalry continues. *Cui bono*—what's the good?

✱

The fact that the work of Fox Talbot in producing paper photographs, 1839, has been recognized in London by the placing of a memorial bust to him in the Royal Photographic Society's house, is good to notice. He did some original work, but was very selfish over it and wanted to corner the market in calotype photography until foiled by Silvester Laroche, of Birmingham, England. But viewed in retrospect, Talbot's work, in our opinion, is over-rated in value. He really "invented" nothing. He certainly did not discover the light sensitive-ness of silver salts—a cardinal fact in the evolution of photography. He made photographs on paper, that's all, and therein lies his originality as compared with the efforts of Daguerre, who worked on metal supports. Still, Fox Talbot was a practical pioneer, and his process held the field for several years. As time goes on, however, we are inclined to think that more credit will be assigned to some workers in the early gelatine epoch, 1880 or thereabouts. But that is a matter for the historian of tomorrow.

✱

Really, we are too near the beginnings of photography justly to assess and assign credit to individuals concerned in the evolutionary work of the "black art." Hence it is that most historical writings on the subject must, we think, be accepted with caution. We are just wondering what future investigators will say to the recent deliverance of Mr. J. Dudley Johnston, the

President of the Royal Photographic Society of Great Britain (who has kindly sent us an article for publication, which will appear in *The Camera* for November), that the late "H. P. Robinson was the greatest figure that has arisen in British photography." If so, why isn't there a memorial bust to him as well as to Fox Talbot?

✽

Radio and photography are felicitously mixed by a Newark (N. J.) photographer named Kearney, who, we read, fills his ears with melody as he fills his trays with developer. "He twirls the dials on his receiver, turns on his loud speaker and listens in to what WEAF and WOR are putting on the air while he looks at what is on his films. Developing and fixing are no longer monotonous tasks for him, for there are voices in the dark to banish the tediousness." This sort of thing makes amusing reading in the newspapers, of course, but is not to be taken seriously. Photographic manipulations are far too important, we submit, to need musical (?) accompaniment. On the other hand, some people may think they assure better results. One can never tell, as Bernard Shaw remarks.

✽

We refer elsewhere to the address given by Professor J. J. Blair to the members of the Eastern Carolina Convention recently assembled at Goldsboro. In the course of it he remarked that American photographers pay annually one and a half million dollars in taxes to the Federal Government, presumably on cameras and lenses. These are the taxes which we of the BULLETIN OF PHOTOGRAPHY are constantly urging our readers to bring to the notice of their Congressmen, with a view to having a law passed repealing the imposition. One million and a half dollars distributed among the 14,000 photographers of this country means a hundred dollars or so *per capita*, a tidy sum to many a little man, and many a big one, too, for that matter. Let the reader get busy with his Congressman on this subject.

## To Active Members of the Commercial Section of the P. A. of A.

You have received your first *Confidential Bulletin*. As chairman of the Commercial Section, I am very anxious to know just how it appeals to you, and fully expected to hear praise or criticism, but up to date not a single comment has reached my ears. You know I am sure that your officers are working hard this year to give you not only a convention that will profit you, but every month give you suggestions and tips that will help you to solve the many problems that come up every day in this work. We do hope that the *Confidential Bulletin* will not only be appreciated by you, but that it will help you to get all the Commercial Photographers in your section as active members.

If you do the little thing I ask, that is, "Each one of you get a new member," I am sure we can do big things. The Board of the National, at its last meeting, granted us half of the dues paid by all new members, so you can see that a good representation will enable us to do the many things you are going to ask of us. Won't each one of you try and get a new one? I am sure it can be done, as I have tried it myself, and through my personal solicitation without any trouble have added "five" new ones.

Through the kindness of the BULLETIN OF PHOTOGRAPHY, I am going to give you a story each week, and if you all help a little we will have a service that will keep us active all the year.

H. J. DE VINE,

*Chairman, Commercial Section.*

✽

During a golf match between the Rev. Dr. S. and Justice Harland, of the United States Supreme Court, at the Chevy Chase Golf Club, near Washington, the Doctor discovered his ball teed up in tempting style for a fine brassie shot.

With the utmost deliberation, he went through the preliminary "waggles," and with a supreme effort—missed the ball.

For fully a minute he gazed at the tantalizing sphere without uttering a word.

At length Justice Harland remarked solemnly, "Doctor, that was the most profane silence I ever listened to."

## Lighting a Profile

All faces do not lend themselves to profile treatment, even though the face may be called beautiful, when viewed from a frontal aspect. And contrariwise, we might say, that a face, not particularly attractive, seen from the usual angle of observation, often makes a most pleasing profile. It is practically a condition of good features which predicates a successful profile portrait. But we must qualify this by maintaining the necessity of proper illumination; for without efficient lighting, good features avail nothing.

A profile is made most intelligible by introducing the light somewhat in a position behind the head of the subject, so as to throw the receding boundaries of the front of the forehead, the eyes, cheeks, nose and chin into a nice half-tone, instead of having these parts in uniform shadow. This will demand some little adjustment to properly effect, some judgment to get the position just right. If you strike the right position of the illumination, the principal light will be on the upper parts of the temples, cheek bone and the ear, and the principal shadow under the hair, upon the cheek and temples and under the eyebrow. The whole of the front of the iris of the eye will be light, except close under the eyelashes. The pupil of the eye will be scarcely visible and the eyeball will appear darkest where we know the pupil to be. Avoid getting a mere silhouette of the face.

As regards the background of the profile, it will be found with this light that a somewhat light background gives a fine relief to the portrait. A profile illuminated in the manner here indicated should receive a full exposure. Under-exposure cannot be expected to yield anything satisfactory, because there will be no half-tones, which is the great attraction of the profile. See, too, that the contrast of light and shade is not decided. Study to get delicacy of shadows by judicious management of the reflector. Let the shadows show luminos-

ity (gradation). Do not run up the reflecting screen so close to the shadows as to destroy the gradation. Move the reflecting screen gradually, just to the position which shall nicely light up the shadows, no closer. We advocate the method here presented, but it does not follow that all profiles should be illuminated by means of a side light, somewhat behind the head. Some character of faces by reason of the idiosyncrasy of features, may necessitate bringing the light source more to the front, but in such cases you must study, in connection, the tone of the background against which the profile is projected. The use of the more front lighting may require a darker background to secure the nice relief of the head.

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## Death of J. E. Hale

We have received word of the death of Mr. J. E. Hale, formerly of Geneva, N. Y., but of late residing at the home of his daughter, Mrs. Martin, Pontiac, Mich., where he passed away, on September 6th.

Mr. Hale was actively engaged in portrait photography for many years, in Geneva. He was also active at the National Association and the New York State Association. We regret that no detail is furnished relative to his activities and social relations further than that he was a much appreciated and dearly loved member and past president of the Professional Photographers' Society of New York. He was a man of striking personality, a gentleman of refinement and culture and high intellectual ability; a man not only of eminent worth to all in his chosen profession, but endeared to his family by his geniality and kindness of disposition which is mirrored in his countenance. Our regrets are not only with the profession, for their loss, but our sympathy goes out to his immediate relatives for the death of such a man.

---





Photo by E. L. Mix

THE LATE J. E. HALE  
Geneva, N. Y.



Lewis Smith  
Chicago

"PROGRESS MEANS SUCCESS"

# ASSOCIATION NEWS

Published under the authority of the Board of the Photographers' Association of America,  
under arrangement with the publishers of Abel's Photographic Weekly  
and the Bulletin of Photography

S. R. CAMPBELL, JR., Secretary, P. A. of A., 722 Bond Building, WASHINGTON, D. C.

By the time this article goes to press, the World's Series will be history, but just at the present writing Washington is certainly baseball crazy. That "never-say-die" spirit of the Washington team has put them on even terms with the Giants, 2 to 2, and we are all keyed up for the wind-up. Now that's out of our system, we'll proceed.

✽

Jeffersonville, Indiana, went on record this week as the home of an inventor of names. R. D. Knight has come across with a new name for the School of Photography of the P. A. of A. which looks mighty good, involving as it does the profession and a seat of learning in one word, while a prefix associates it with the National Association. Knight is making a valiant effort to coax that elusive twenty-five dollars his way, and he is liable to get it, too, if some of you don't put on your thinking caps and send in suggestions.

That is the prize which has been offered by the Association for a new name for the School of Photography located at Winona Lake, Indiana. Winning features of the new name will be a connection with the P. A. of A. either by name or initials, and, if possible, an avoidance of the term "School." We have many good suggestions on file, but the one from Mr. Knight happens to be the first coined word. It's good—let's have some more. Although the competition is open until December 31st to all members of the Association, why not spend five minutes now and take a chance on being the lucky one. No entrance fees.

Through the kindness of the publishers of Association News, *Abel's Photographic*

*Weekly*, the BULLETIN OF PHOTOGRAPHY and *Camera Craft*, we are able to offer these magazines for the balance of this year and all of 1925 to those Active members who choose to pay up their 1925 Association dues at this time. This is an excellent opportunity to gain a couple of months' extra subscription to either of the publications mentioned and will otherwise take a load off your mind when January 1st bills come around.

✽

How's this, Florida? Frank H. Wildung writes us from Grand Mere, P. Q., Canada, that they have enough Aerial Photographic work ahead of them to keep them busy in northern Quebec all winter with the assurance of the thermometer reaching 40 below or lower. The difficulties of the "Ground party" may be imagined when he states that a canoe transport party started north on a six weeks' trip and at the end of five days, after they had gone 100 miles, the flyers started out and passed them in *one hour*. That must be some wilderness Frank is working in or over. We find Rand-McNally have not even heard of the places he mentions, so we won't change our address this winter, at least.

✽

We are pleased to acknowledge contributions to the Julius C. Strauss Memorial Fund from the following: Belle Johnson, *Camera Craft*, Eugene Hutchinson, W. S. Lively and Mabel Sykes.

✽

Rainy days, dull days, are good days to spend catching up on the reading of recent numbers of the BULLETIN OF PHOTOGRAPHY.



## Photographing Furniture

The photography of furniture is one of the most important branches of commercial work, and it is a subject which the professional is often called upon to tackle.

Owing to the difference of color, and the varying grains and textures of the wood, it is a subject which calls for a considerable knowledge of the technicalities of orthochromatic photography, and the man who desires to get the very best results possible in this class of work should give the matter a fairly close study.

The dealer in furniture or the auctioneer always wants photographs of his goods which will show up their very best points to possible clients who may be many miles away, and who will only be induced to visit the sale-room by the excellence of the illustrations. For the best work a slightly higher price will have to be asked, but the dealer who wants the best will not mind that if he gets really good photographs. Panchromatic plates must be used and good quality screens, and the work demands a skilled technical knowledge which, of course, mounts up the costs.

The manufacturer of new furniture who does most of his work by post always wants photographs which show his furniture exactly as it appears. They must show the grain of the wood, and must also render the relative depth of tone of the various parts of the design, as well as other parts, such as tapestry, coverings, upholstery, veneering, and carving. The ordinary plate cannot deal with such subjects in a satisfactory manner, and plates and screens must be adapted to the various subjects which have to be photographed.

For work of this description a soundly constructed camera is essential, one which will stand steady as a rock for long exposures and which will not give any danger of internal reflections from the bellows. A square bellows kind with a long extension, and mounted on a stand which is large and steady, is one of the best forms

of apparatus to use. The rack and pinion is best worked from the back, and the rise and fall of the front should be ample, as well as a good swing back.

Although an anastigmat lens of a long focus—as much as 18 inches is desirable—capable of giving the very highest definition, should be obtained and a good price given for it, it is not necessary to get one with a very large aperture, for in most cases it will have to be stopped down to quite a considerable extent so as to get the necessary depth of field perfectly sharp for the varying planes of the furniture.

The background question is one of great importance, for it must be one that will cause the articles photographed to stand out in vivid relief.

For dark furniture a white background should be employed, and an efficient one can be made of a large sheet of coarse canvas distempered white with one of the good water paint distempers. This should be about 12 feet wide and about 30 to 40 feet long. If the furniture is to be photographed away from the photographer's studio it may be necessary to have this mounted on a light portable wooden frame, so that it can be detached and attached easily. In practice it is a good plan to fix the top of the background only to the screen and allow the remainder to stretch towards and under the objects at an angle of 45 degrees, or thereabouts. For light colored and white objects a gray or even a black background should be used. The background should be either well-lighted or not, according to the nature and color of the article of furniture.

As every photographer knows, white light is composed of a mixture of all the various colors. When this light falls upon the furniture, each piece reflects certain colors and absorbs others. The ones which are reflected compose the characteristic color of that particular piece of furniture.

If an ordinary plate is used to photograph furniture it will photograph only cer-

tain proportions of these reflected colors, proportions which are composed of violet and blue, and certain ultra-violet rays which influence the plate but which are invisible to the eye. But if a panchromatic plate is used it will give us a photograph of all these reflected colors.

If you examine most furniture which has not been painted or lacquered you will observe that most of the detail in it is composed of parts which reflect red, orange, and yellow light. The ordinary plate is not sensitive to these colors, and so it renders them all a practically uniform dark tone on the plate without any detail. On the other hand, the panchromatic plate is sensitive to all these color details, and it renders them on the plate. Hence we get the detail which shows up the beautiful grain and texture of the wood. This indicates the kind of photographs which every furniture manufacturer and dealer wants.

The best time to photograph furniture is when it is just ready to go into the showroom. It has then received its final polish which shows up all the detail of grain, carving, and inlay work. When this detail and beauty is shown in a photographic illustration it conveys its message to the would-be seller in a very convincing and seductive manner which usually compels a sale almost at once, and modern manufacturers are beginning to realize the difference between good and indifferent technical photography. Panchromatic or red-sensitive plates, then, should always be used, and with them it is necessary to have a collection of light filters.

For all-round work the Wratten G is a useful filter. For dark-colored woods a red A should be used, and for very antique furniture it may be necessary to use an F filter.

When very light woods are to be photographed it is often possible to get the best effect on a panchromatic plate without the use of a filter at all, as this will show the effect as seen by the eye. The K1 and K3 are two other filters which may well be added to the outfit.

In Panchromatic photography it is quite easy to get over-correction of colors by using too deep a screen, just the same as you get under-correction by not using a panchromatic plate and a screen. This may be just as bad a fault as the other. Of course, skill in furniture photography must be gained through practice and experience just the same as in any other branch of work, but it is possible to give here a few hints which modern orthochromatic photography has shown us as to the most scientific way in which to treat the color question in monochrome photography.

For white painted woods and very light stained and polished pieces of furniture it may not be necessary to use a filter.

For yellower woods, such as satin-wood, maple, holly, chestnut, and yellowish lacquered articles, use a K1 filter.

Where several colors are mixed, deep ones with light ones, and where there are patches of bright colored tapestry, it is not possible to obtain an exact color rendering of all these articles, so a compromise must be effected by aiming to get the general effect of this mixture, using the K3 filter to do so.

When only a little more correction than the eye sees is desired, then it may be well to use the G filter, which, as we have said, is one of the most satisfactory and useful filters for all round work.

It will do equally well for a piece of fully polished dark oak furniture and for a lighter colored, stained piece of wood such as birch or maple, also decorated in colored tapestry and colored inlays.

For dark oak, and dark mahogany use the red A filter, while the K3 will render a mixture of red and gold carving fairly well.

In principle the photography of furniture rather reminds one of the light and shade modeling classes in the technical schools of art, and any photographer who has gone through a course at one of these is bound to have some knowledge of lighting problems which should help in his work.

The article of furniture to be photo-

graphed must show length, height and depth. It must also show correct perspective. All these points are gained by the point of view which is chosen for the camera, and by the type of lighting which the photographer adopts.

In regard to the point of view, it is usually a great mistake to place the camera directly in front of the piece of furniture. If this is done the photograph will show no depth; there will only be length and height, and even these will look poor owing to the absence of the fourth dimension. A photograph taken from a direct front point of view will please neither the furniture manufacturer nor impress the prospective furniture buyer.

In nine cases out of ten a point of view slightly to one side will be found the most suitable position. To obtain a good rendering of perspective a long focus length is to be recommended, as we have previously mentioned. This prevents any chance of distortion or "false" perspective by having to get too close to the subject in order to get it large enough on the plate, as happens when a short focus lens is used.

The most suitable lighting is a high side one which will show all the details of carving, and a vivid effect of light and shade to the article. The best angle is about 60 to 75 degrees from the front plane of the article of furniture, and this will be found to give a good idea of its shape and size.

If the shadow portions of the article look as though they will appear too dark in the photograph they should be lightened up by fixing a large white reflector to reflect back some of the light into the shadow side.

While in many photographs of furniture a suitable reflection in the right place will add to the beauty and effectiveness of the result by suggesting a highly polished surface or a beautiful contour, there are many times when highly undesirable lights will be reflected from various surfaces which tend to spoil the finished photographs by introducing a spotty collection of high-lights. The photographer's difficulty is to eliminate

these. One of the best ways to overcome these is to arrange the direction of the lighting by means of blinds. Properly used these will prevent any light being reflected back into the lens.

Different colored backgrounds have a lot to do with deflections on the surface of highly polished tables, sideboards, and so forth. Very often the color and shade of the background will be reflected by the polished surface, and this fact can be exploited by the photographer to his advantage.

A black background will make the article look dark, and a white background will make unpleasant reflections. Both of these results are unsatisfactory. The black background will upset the tonal rendering of the furniture and the white will do that as well as giving undesirable reflections.

Very troublesome reflections from a highly polished table-top can be avoided if a red cloth is used as a background tilted somewhat towards the object so that the color is reflected in the table-top.

A great many reflections are caused by bright reflecting surfaces surrounding the article or even on the article itself. Sometimes it is possible to cut these out by hanging some dead black cloth over the offending objects. It is a good plan to pin small strips over those details which give rise to these troublesome reflections. In the finished print it is possible to tone these down somewhat by means of body-color painted over the photograph if it is only wanted for half-tone blocks. If an actual photograph is wanted for exhibition purposes it can be made on a semi-matt surface paper, worked over with a soft-black lead pencil, and then steamed in a jet of steam to fix the pencil work and give a slight gloss to the print.—MODERNIST in *The British Journal of Photography*.



Wife—"I see that women are going to wear their hair quite long."

Hubby—"Well, I hope you follow out the idea. You have never worn a piece of hair longer than a month yet."



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## The Itinerant Problem

There is war to the knife against the itinerant photographer in various parts of the country. Omaha recently attempted to pass an ordinance imposing license fees which would have the effect of excluding them. The local photographers support the ordinance because it is for the protection of their profession, which they wish to keep free from illegal or shady dealings. But the ordinance failed to pass. There is no doubt that itinerant photography is frequently allied with unethical practices, to put it mildly, and we think that, on the whole, wisdom and common sense are on the side of those who would banish door-to-door canvassing, especially among the poor, who, in their ignorance are easily gulled.

But Greenville, Texas, was more successful than the Nebraska city in tackling the problem. A license fee of \$250 was imposed, by ordinance, and various other arbitrary decrees were passed, rendering it impossible for the itinerant to do business, unless he were amply provided with capital, could give bonds and so forth. But then, if he were well provided with money to the extent required, he would cease to be an itinerant and would open up a business in the regular way.

Esthetically, and for the dignity of the profession, there would be no lamentation if itinerant photography ceased to have existence; that is, itinerant photography of the objectionable and inartistic kind. There is

all the difference in the world between the up-to-date traveling photographer, equipped with modern apparatus, who proffers his services to business firms, and does good work, and the half educated hangers-on, whose minds are incapable of soaring above the mediocre and the obscure, which is their principle stock in trade. These things are relics of the past, and though there is a considerable amount of traffic still done in them, they make no contribution to enlightenment and progress.

We would like to have the views of our readers on this subject and a comment upon the Greenville, Texas, ordinance, which is here printed:

AN ORDINANCE REGULATING ITINERANT VENDERS OR ITINERANT MERCHANTS, DEFINING SAME, PROVIDING A LICENSE FEE AND CONDITIONS FOR THEM TO OPERATE IN THE CITY OF GREENVILLE, PROVIDING FOR PENALTIES FOR VIOLATION, REPEALING ALL ORDINANCES IN CONFLICT THEREWITH.

BE IT ORDAINED BY THE CITY COUNCIL OF THE CITY OF GREENVILLE, TEXAS:

*Section 1.* This entire ordinance shall be deemed an exercise of the police power of the State of Texas, and of the City of Greenville, and for the public safety, comfort, convenience and protection of the City and citizens of Greenville, and all its provisions shall be construed for the accomplishment of that purpose.

*Section 2.* That no person, firm, association or corporation shall engage in the business of an itinerant vender or itinerant merchant in the City



of Greenville without first having obtained a license from the City Council as hereinafter provided.

*Section 3.* That the term "Itinerant Vender or Itinerant Merchant" is hereby defined to be any transient or itinerant person, firm, association or corporation, or any transient person acting as agent, officer or employee of any of them, hereinafter defined and referred to as "itinerant person" or "itinerant persons," who engage temporarily in the exposing of plates or films to make negatives to make pictures or photographs therefrom, or in selling pictures or photographs hereinafter referred to as and included in the terms "goods, wares or merchandise" in the City of Greenville, Texas, on the streets, public places or elsewhere in the City of Greenville, Texas, or who for the purpose of carrying on such business either hire, lease or occupy any room, building, structure or lot for the exhibition or sale of such goods, wares or merchandise; and any such person or persons shall be deemed to be an itinerant vender or itinerant merchant within the meaning of this ordinance unless at the time of opening for business he shall file with the Collector and Assessor of Taxes of the City of Greenville an affidavit of his intention to continue said business for a period of not less than twelve (12) months continuous duration, and a bond of a surety company authorized to do business in Texas, and said bond to be approved by the City Council as to its sufficiency and form, and payable to the City of Greenville, in the sum of THREE THOUSAND (\$3000) DOLLARS, conditioned that such person, firm, association or corporation shall faithfully comply with all the provisions of this ordinance, and shall pay to the City of Greenville the license fees and all city taxes due the city as herein provided in the event such business shall not be conducted for a period longer than twelve (12) consecutive months, or pay to the city the total amount of license fees for the time in business, due and payable to the city as an itinerant vender or itinerant merchant, unless his failure to continue same shall have been caused by an adjudication of bankruptcy or assignment for the benefit of creditors, or the appointment of a receiver, in which cases the bond shall include the successors and receivers.

No such person or persons, so engaged shall be relieved from the provisions of this ordinance by reason of being associated temporarily with any local person, dealer, trader, merchant or auctioneer, or by conducting said temporary or transient business in connection with, or as a part of, any local person, dealer, trader, merchant or auctioneer.

*Section 4.* The provisions of this ordinance shall not apply to sales made to dealers by commercial travelers or sales agent in the usual course of business, nor to bona fide sales of goods, wares or merchandise by sample for future delivery, nor to sales made under authority and

by order of law, nor to venders of farm or dairy products.

*Section 5.* That any such person or persons desiring to engage in the business of itinerant vender or itinerant merchant as herein defined, may obtain a license therefor from the City Council of the City of Greenville upon paying the Assessor and Collector of Taxes a license fee of Two Hundred Fifty (\$250) Dollars per month or fraction of a month, and upon compliance with the other provisions of this ordinance, provided the City Council in its discretion, finds no reasonable objection to the issuance of the said license. Said license when so issued shall be good only for the period of one (1) month and must be renewed monthly; the license fee to continue his vocation must be paid in advance on the first day of the month.

*Section 6.* The permission to conduct the business of itinerant vender or itinerant merchant shall be granted by the City Council only upon application of the person, firm, association or corporation desiring the same filed with said City Council in writing at least seven (7) days prior to the time said applicant expects to open for business, which shall state the name of the applicant, the residence, street and number of the proposed place of sale, shall set forth the goods to be sold, and what statements or representations are to be made and advertised substantially as to the same, and the length of time for which the permit is desired, and if previously engaged in like or similar business to designate all the places where same was conducted.

*Section 7.* Any person, firm or corporation who conducts in the City of Greenville the business of an itinerant vender or itinerant merchant as herein defined without having complied with the provisions of this ordinance, or who violates any provision of this ordinance shall be deemed guilty of a misdemeanor, and shall be fined not less than Ten (\$10) Dollars and not more than Two Hundred (\$200) Dollars for each offense, and each day's unlawful operation or violation shall constitute a separate offense.

*Section 8.* All ordinances or parts of ordinances in conflict herewith are hereby repealed.

*Section 9.* If any part of this ordinance should for any reason be declared unconstitutional or invalid, the balance or remaining portion of said ordinance shall remain in full force and effect.

Passed on the 2nd day of January by the following vote:

Ayes: Nichols, McLow, Wilson.

Nays: None.

*Approved January 3rd, 1923.*

JOSEPH F. NICHOLS, Mayor.

ATTEST:

J. O. WILLMAN, City Clerk.

✽

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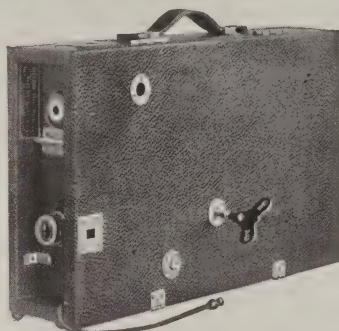
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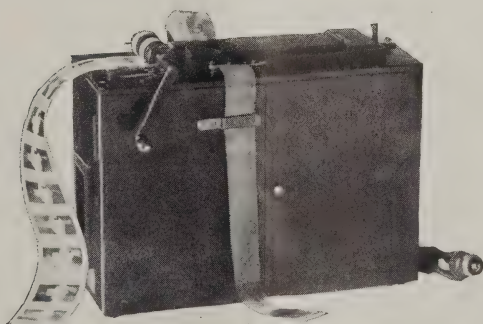


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## The Pyro-Soda Developer

As a matter of fact, all dry plate developers are more or less discarded after having been kept a short time, which proves that they all are somewhat unsatisfactory; and indeed, the developing work still needs improvement.

At the present time the metol-hydroquinone developer is in favor of most photographers. It took the place of the old pyro-soda developer which is now everywhere disregarded, a little inconsiderately. The writer of this article wants to show how much the pyro-soda developer deserves to hold its own in popular esteem. Now, as the disadvantages of pyro have been removed, it proves itself so much superior to metol-hydroquinone, that its use can be warmly recommended.

Having two negatives of exactly the same density, one of them developed with pyro-soda, the other with metol-hydroquinone, you will find the pyro plate yielding more brilliant and vigorous prints than the other. The cause is to be discovered on comparing the respective negatives. You will then find that there is a slight difference of color, namely the metol-hydroquinone plate being of a clear bluish-green hue, while the pyro plate has a more brownish-green tinge. Now, to get the same result with the metol-hydroquinone plate, you may think developing the plate a little longer suffices, or to have recourse to a glossy paper, or to print under a yellow or green tissue-paper, would be sufficient to produce a better print. The use of the latter would do for printing-out-paper only, not for developing paper, although it takes, of course, much more time. But it is a well-known fact that prolonged developing increases the density of the lights and, at the same time, may be fogging the shadows. Glossy papers, on the other hand, often produce too hard prints.

For under-exposed negatives, pyro is just a splendid help. Such a plate carefully developed with pyro-soda, on account of the brownish-green hue, will yield soft and

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The following directions are given for the developing process: As soon as development is about completed, take the plate out and put it into a dish of water without rocking it, which is important, as the agent left on the plate will continue to act on the shadows, while its influence is stopped in the lights, because these parts are apt to use it up faster. This manipulation will furnish soft, harmonious pictures and may be considered as a kind of short stand development. The same result within a somewhat shorter time is to be obtained by laying the plate flat for some minutes after having it taken out of the developer; but there you have to look out for not having the agent show stripes and stains on the plate, or you cannot expect any uniform gradations. In order to stress the development of some special areas, the author recommends breathing on them or holding your warm finger beneath the plate. This simple treatment will quicken the process and increase the density of these very areas. Too strong contrasts, like white drapery and very dark complexions, for instance, can by this method be easily subdued.

For over-exposures it is advisable to take already-used developer, but as soon as the shadows begin to show inclination to fog, the plates must be removed, fixed and dried.

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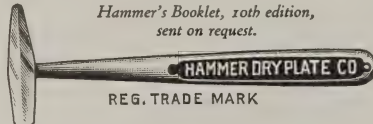
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Subsequent enlarging is worth while and gives satisfactory results. At any rate, prolonged development is to be avoided, as the fog which would be the consequence, could not be removed. In making up your developer, be sure not to use a stale or decomposed solution of sodium sulphite. Green negatives and hard prints would invariably follow.

Among the good qualities of pyro-soda there is still to be mentioned the fact that low temperatures do not affect it unfavorably. It still works at a low temperature where metol-hydroquinone would be found wanting, and even then produces soft and fine pictures.

There are two reasons why this excellent developer has been disregarded lately. One of them is evidently its being apt to stain the fingernails. That is certainly a nuisance which may easily be avoided by protecting the fingers with a coat of paraffin or colodion, which may be removed when the work is finished. Besides it would be a good practice, when taking out the plate, to hold the tray aslant and to lift the plate by the edge which is protruding out of the developer.

The other reason, pyro's lack of keeping, is obviated by preparing the solutions according to the following formula:

A

Water ..... 100 c.c.  
Potassium metabisulphite.... 10 grammes

When dissolved, add:

Potassium-pyrogalllic acid.... 10 grammes  
and shake thoroughly.

This solution kept in bottles, just big enough to hold this quantity and corked tightly, will keep for at least one year.

Dissolve: B

Sodium sulphite (cryst.).... 20 grammes  
Sodium carbonate (cryst.)... 20 grammes  
Water ..... 200 c.c.

This solution decomposes after awhile. It is recommended, therefore, to add a pinch of hydroquinone.



For use, mix:

Four cubic centimetres of A, forty centimetres of B, and forty centimetres of water.

With very sensitive films, it is advisable to add a few drops of potassium bromide (1 to 10), in order to get the desired positiveness. By following these directions the staining of the nails will be perfectly avoided.

As to the use of this developer for developing papers, there are objections made because it is apt to turn the paper brown. But in any other respect it may be recommended warmly, as it yields images of exquisite quality, specially for the highly sensitive bromide papers. This developer meets all the needs of gradation and allows latitude of exposure. Moreover, the less sensitive chloro-bromide papers which often yield flat and chalky prints with other agents, when developed with pyro-soda, turn out vigorous and brilliant.

—*Photographische Chronik.*



The "cut-out," I notice, is making its appearance among the photographic "novelties" or variations of old ideas that are doing duty in the way of ringing the changes on the eternal charm of photography. To my mind the greater number of photographs produced would be benefited if treated this way, simply because they include too much, as a rule, or a great deal that is unnecessary. "Art is the elimination of the superfluous."

❧

The decorative value of these cut-outs is slight, and they are mildly ornamental, being useful also for advertising purposes. Indeed, in the latter craft they have long been used. Separately, after the manner of the silhouette, they make an appeal to that large section of the public which does not seek its highest pictorial ideals in photography. So they have their uses, like the colored contraptions one sees outside places of enter-

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1925

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tainment. But as a permanent contribution to the progress of æsthetics in photography they are of slight esteem, I think, being jejeune, that is reminiscent of childhood's days when we all used the scissors to cut out designs, patterns, and the like.

✽

Most photographs, as I have before remarked, include too much, reminding one of a young writer's excessive use of adjectives. It is only by experience one can dispense with the impedimenta that clutter and clog up a subject. I have been giving a great deal of attention lately to commercial photographs, of which vast numbers are now produced, and I find that most of these fail of their appeal simply because they include so much that their implied message misses. All this is suggested by a chance sight of some cut-outs in a store window.

✽

The early photographers were obsessed by the non-discriminating property of the photographic negative, hence the introduction of vignetting, masking, blocking out—all designed to act as cutting-out processes. It is the fashion, of course, for we moderns to chortle over the adroitness and cleverness of the photographers of the present era, but very early in its annals there were some shrewd brains which grasped both the possibilities and limitations of photography.

✽

The newspapers, or some of them, teach us a useful lesson in this respect, as they present their photographs with the superfluous material eliminated. Allied to cutting-out is, in my opinion, cutting down. A careful analysis of large numbers of reproductions before me reveals the unquestioned truth that most of these photographs would be improved by being cut or trimmed down. They not only include superfluous but uninteresting material. Let the reader of this paragraph, who looks at publicly exhibited photographs in future, bear this idea in mind, and I feel sure he will agree with me in my general conclusions.

✽

The fact is that photography as a medium

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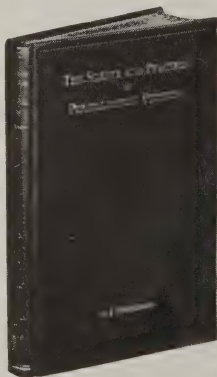
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of expression is only dimly comprehended by the few. I refer, of course, to the work done terrestrially and pictorially. When we leave terra firma and point the lens down to earth, the more of the subject we include the better, of course. Here, of course, cutting-out would be inadmissible. But for small work to be hung on our walls, simplicity and paucity of subject should be the aim.

## AMONG THE SOCIETIES

With thirty-five photographers present from various towns in the state, the Minnesota division of the Photo Finishers' Association was formed on September 26 in Mankato.

Colie Guy was elected president of the Minnesota division. The organization will function as a branch of the Photo Finishers Association of America, the purpose of which is to put the photo finishing business, which is increasing all the time, on a sound foundation.

✻

The Southeast Kansas Photographers' Club, composed of most of the leading photographers in Southeast Kansas, held their annual convention in Garnett, Kansas, Thursday, October 2.

Each member was requested to bring three 8x10 prints. School plan, promoting quality and business systems were discussed.

Officers of the club are: A. R. Hadden, Coffeyville, President; Mrs. D. D. Degler, Yates Center, Secretary; Mrs. A. R. Hadden and A. R. Falk, Coffeyville; and D. D. Degler and Miss Maurine Morse, Neodesha.

✻

The Central Kansas Photographers Club met in their fourth annual meeting, October 7 and 8, at McPherson, Kansas, in the studios of President L. M. Walker, Mrs. V. P. McCullough and J. H. Ostland.

Will Murphy, of Newton, was present and assisted with demonstrations in negative making with the various lighting facilities of the three studios.

The evening was enjoyed at a splendid banquet prepared by and served in the studio of Mr. and Mrs. Walker. The menu was a fine demonstration of Mrs. Walker's ability as superintendent and executrix of the cuisine art.

The club members and guests were favored with an interesting talk on conditions in Europe by President Stoll, of Central Christian College, who toured that country recently. They also enjoyed a valuable short talk on "Fraternity" by Rev. Claud F. Sayer, Minister of First Congregational Church, C. E. Oehlich, of the McPherson

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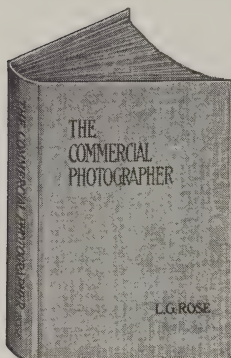


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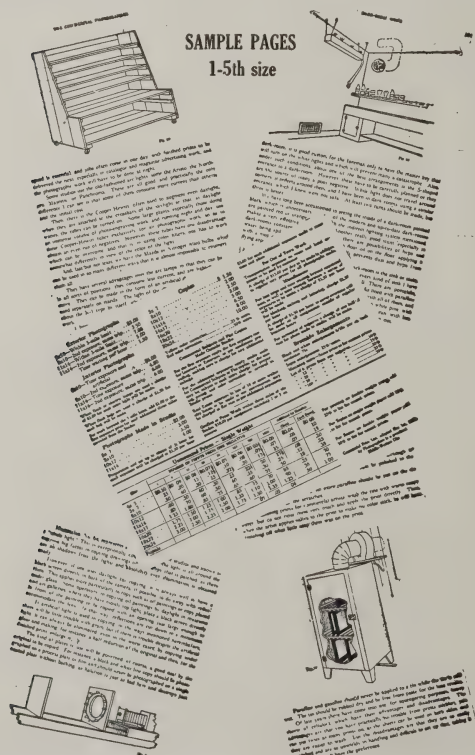
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Daily Republican, who is a past master in the dramatic art, added zest to the evening's entertainment with two well rendered readings.

A four-piece saxophone orchestra furnished music for the evening and Miss Alberta Gillilan gave several pleasing vocal solos. Dancing finished a very pleasant evening.

The business part of the session was given to discussion of means of stimulating greater interest in the club on the part of other photographers in the district and one of the means to that end will be put into effect, if possible. The club year will begin with the calendar year and photographers will be asked to pay their dues the first of the year and send in two prints to be sent collectively to each member of the club in succession as a circulating exhibit for their personal consideration and study. A new collection to be sent around as often as practical.

An effort will also be made to secure special talent for future meetings.

The meeting this year was small in attendance on account of lateness of the date, but was full of mutual good feeling and helpfulness which bespeaks better things for the future.

Clay Center was selected as the place of meeting for 1925, and the following officers were elected:

President, G. E. Briner, Clay Center; Vice-President, P. H. Jeffcoat, Abilene; Secretary-Treasurer, W. C. Fuller, Salina.

✱

The quarterly meeting of the Photographers' Association of Central Pennsylvania, was held at Clark's Studio, Indiana, on October 9. The morning session was taken up with demonstrations of plates and discussion of topics of particular interest to the artists. In the afternoon the photographers met at the Douglass Studio in the Pealer Building, where the program consisted of demonstrations by M. W. Wade, of Youngstown, Ohio, the famous photographer of babies, and the continuation of the discussion. The meeting ended with a banquet at Camp Rest-a-While.

The officers of the association are: H. B. Shaffer, President, Altoona; D. A. Van Zant, Vice-President, Altoona; Deck Lane, Treasurer, Ebensburg, and H. C. Plank, Secretary, Vandergrift. Demonstrators were present from the Hammer Dry Plate Co., the Cramer Dry Plate Company and the Eastman Kodak Company.

✱

George Murphy, of George Murphy, Inc., 57 East 9th street, New York, heads as volunteer Roll Call chairman a special PHOTO SUPPLIES group to enlist the maximum response throughout the Photo Supplies trade of New York City to the annual Red Cross Roll Call opening November 11, Armistice Day, for funds to maintain the organization's relief work and public health program. Mr. Murphy served as chairman of a similar group in last year's Roll Call.

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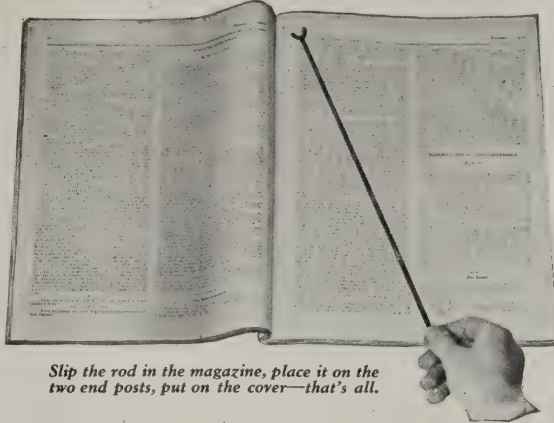
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paign plan of committee organization of the city into various industrial, banking, mercantile and professional groups, which will carry the Roll Call appeal into every branch of industry. It is anticipated that by the opening of the Roll Call more than 175 such groups will be functioning throughout the city, representing a total of some 1400 volunteer chairmen and committeemen.

Plans for comprehensive activity throughout the group are already in operation, under the leadership of Mr. Murphy, and he has set as his goal a 100 per cent enrollment with a Red Cross button on every person in the Photo Supplies trade.

Aid for the ex-service man and his dependants constitutes the major part of the Red Cross program in New York. More than \$39,400 was expended last year in this work, which includes legal assistance, money loans, and medical attention, and a total of 4,500 cases were handled. Other outstanding metropolitan activities are the disaster relief and the public health program, under which more than 600,000 surgical dressings were supplied in the past twelve months to 16 local hospitals, and which also covers nursing service, first aid, and work in home hygiene and care of the sick.

✻

Friend—That's a nice photograph of you and John; but he has such an angry look.

Wife—Yes, he would insist on asking the price before he sat.

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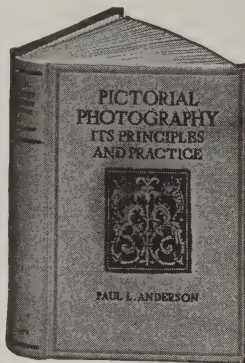
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## AS WE HEARD IT

Ben Dickson has opened a studio in Viroqua, Wis.

Glenn D. Derby has opened the Derby Photo Studio at 527 N. Washington Avenue, Lansing Mich.

J. H. Collins, of Selma, Ala., has purchased the Morton Studio in Marion, Ala., from Mrs. Aileen S. Morton.

S. W. Stout has taken over the control and management of the Fred Feldman Studio in El Paso, Texas.

Alonzo Ziegler, of Deshler, Ohio, has sold his studio to L. A. Bush, of Toledo, who took immediate possession.

Mrs. Lynn D. Shanafelt, formerly of Pendleton, Ore., has opened an exclusive portrait studio in Wenatchee, Wash.

A new studio has been opened in the Hayton Building, Mt. Vernon, Wash., by Boyle and Nord, experienced photographers.

Mrs. Joshua Clayton has closed her studio at Elkton, Md., which she conducted under her former name, B. A. Arnold.

Ralph G. Brown, formerly with the Strauss-Peyton Studios, Kansas City, has joined the staff at the Hartsook Studios, Santa Rosa, Calif.

A. Beasley, Rensselaer, Ind., who has been operating the former Sharpe Studio, has sold his business to Charles Lowry, of Michigan City.

Sidney H. Mason, for a number of years proprietor of a studio in Redwood City, Calif., has opened the Mason Studios in Burlingame, Calif.

After three years of retirement, J. B. Parker has returned to active business and has opened an up-to-date studio at 104 Market Avenue, Canton, Ohio.

Mrs. M. A. Bylsia has leased the Hammond Studio, Hammond, La., from Rolla J. Mills. Mrs. Bylsia is an experienced commercial and portrait photographer.

J. W. Cammack, of Greencastle, and Jesse Herbert, of Cloverdale, have made arrangements to open a branch studio in Spencer, Ind., with Mr. Herbert in charge.

The Alex Homes Portrait Studio, Eureka, Calif., has been purchased by Norman Cooke, of Los Angeles, who will be assisted by Mrs. Cooke in arranging the sittings.

Ira Tomey, who has been in the photo business in Montrose, Colo., for eighteen years, has disposed of his studio to Mrs. Ada McClure who took possession October first.

✻

Mr. Wye—"I don't know where women acquired their extravagance in dress—Eve wasn't like that, you know."

Mrs. Wye—"Of course not—there was only one man in the world and she had him."



THE OLDEST PHOTOGRAPHIC WEEKLY IN AMERICA—Established August, 1907

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## Editorial Notes

What would the newspapers have done without photography in recording the arrival of the new Zeppelin in America? It is safe to say that no pages of the press were so eagerly scanned as those which contained views of the giant airship on her arrival at these shores. Every other item of public interest was shoved aside in the general eagerness to examine these photographs. Many views were taken from lofty points on the Eastern American coast, and the ship was featured in the movies. A triumph for aviation, surely, and a triumph, too, for photography. And both sciences have been brought to perfection well within living memory. Truly, it is a wonderful age in

which we live. And photography always plays its part in unfolding to the popular gaze as it appears.

✽

That over one thousand "pictorial" photographs were submitted to the London Salon of Photography, out of which four hundred were chosen for exhibition, is an evidence of the strength of the Salon movement in photography. We perceive that one writer has referred to the London Salon as the Royal Academy of Photography, meaning thereby that it is not possible to go higher in finding a venue for public exhibition of a photograph. Times have changed with a vengeance in this matter. It seems barely yesterday when to attribute to a photograph "Salonic" characteristics was to classify it as out of focus, nebulous, or what not.

✽

Incentives to branch managers of photographic studios to increase business are good investments. Witness the case of Bachrach Photographers, Inc., with many branches. A silver cup is awarded by the president, Walter Bachrach, of Baltimore, to the studio doing the greatest business. O. J. Meinhardt went to Indianapolis to take the management in January and gradually increased the business until in the months



of July and August the amount of increase was greater than in any other of the thirty-three studios of the chain. So Meinhardt gets the award. Coöperation with the newspapers and widespread advertising have been adopted throughout the State by Mr. Meinhardt. There is nothing like encouragement to stimulate effort on the part of employees and we are glad to read of this special case in photography, citing it, as we do, for the benefit of others and their imitation.

✽

The increase of rapidity of lenses proceeds apace. We are promised one working at the large effective aperture of  $f2$  and  $f2.7$ , slightly quicker, therefore, than one brought out some time ago, which works at  $f2.9$ . The competition among manufacturing opticians in this matter of speed is really remarkable. It is all the better for photographic work, because, of course, the greater the rapidity of his lens, the more power is placed in the hands of the photographer. Have we reached the limit in the matter of quick acting lenses and plates? It would really seem so. The mind is puzzled to select that part of the photographic field which admits of advance or improvement. On calm consideration, it appears as if the manufacturers are merely ringing the changes on existing conditions. We recently saw a  $3\frac{1}{4} \times 4\frac{1}{4}$  camera equipped with an  $f2$  lens and the lens, aside from its weight, was fully twice as large as the camera.

✽

"All roads should lead to Russell Square," remarks a contemporary apropos the 69th Annual Exhibition of the Royal Photographic Society, where some thousands of high-class photographic prints on paper and glass are shown revealing the latest manifestations of the art and science of photography. Well, by the time these lines reach the eyes of our readers, the exhibition will have closed, but its influence and its message will remain. America was very largely represented there and at the Salon, in fact, these two great exhibitions without American coöperation would be

shorn of much of their attractiveness. It is questionable, indeed, if America does not lead the world in all branches of photography. The writer of this paragraph is unbiased in the matter and really leans to this view.

✽

We like to read this in the Dayton (Ohio) *Journal*, "It is my intention to make my studio a gathering place for Dayton Artists and art patrons." This remark proceeds from Miss Jane Reece, opening a new studio in the town named. Then follows an excellent description of the installation, evidently a most artistic affair. Miss Reece is described as one of America's foremost art photographers. She has the right idea of attracting people. A concert recital marked the opening ceremony. She has a local celebrity display and an atelier seating one hundred. Then the lady gives teas at which youthful musical aspirants make public appearances. Decidedly an attractive and up-to-date way of boosting a new studio.

✽

Photography is aiding President Coolidge to increase his popularity in the country. According to our observation, he is as much photographed as was Mr. Roosevelt—more so than either Taft, Wilson, or Harding. And the camera, therefore, is placing "silent Cal" very near to the hearts of the people. The other Presidential aspirants do not go before the camera much, and the lineaments of Davis and LaFollette seem scarcely known, excepting in cartoons. It would probably pay these gentlemen to get more prominently into the limelight by means of photography. We are not dipping into politics, we of the BULLETIN OF PHOTOGRAPHY, we merely record a passing impression of the powerful aid photography can be to a man seeking the suffrages of the people.

✽

European honors are apparently sought by American photographers with undiminished eagerness and we note, with satisfaction, successfully in many cases. Jared

Gardner, the well-known Massachusetts professional, who has studios at Rockland and Plymouth in that state, for the seventh consecutive year has been "hung" at the London Salon, and much is deservedly made of the fact in *The Brockton Times*. Three other New England photographers are included in this year's exhibit. Perusing the particulars of the Royal and Salon exhibitions, published in our London contemporaries, we note that the American support was exceptionally strong in all sections. We are disposed to think that this interchange of ideas and achievements in photography, as in the liberal arts and sciences, has a greater fraternizing effect on the two peoples than the efforts of the politicians.

✽

We note again with satisfaction that the veteran experimentalist, F. E. Ives, has successfully defended himself against the absurd attacks made on his work by the exhumation of long lists of obsolete patent specifications, few or none of which have ever been practically adopted. It is worthy of note that the Royal Photographic Society awarded its Progress Medal to Mr. Ives in 1903. Many of his inventions have materialized, and some of his patents have been sold. One is puzzled at times by the animus evinced in matters of this kind. Mr. Ives' results have been made evident for years. Why seek to minimize their value by quoting ideas which were never put into practical shape?

✽

News reaches us from various parts of the country, as far apart as Georgia and California that, this winter, classes in photography are being held by educational institutions at nominal fees. They are, of course, for beginners. One syllabus deals with "the essentials of photographic chemistry, physics of the lens and actual practice in the developing and fixing of negatives and prints, enlarging, copying, both by reflected and transmitted light, the making of lantern slides, and taking, printing, and

developing motion pictures." It pleases us to read such news as this. Considering the millions of button pressers in this country, who know nothing of the fundamentals of the subject, there is a vast field open for tuitional courses. The more one knows of photography the more it is capable of flourishing and extending.

✽

The Milwaukee *Journal* has been conducting a photographic competition, a "promenade of styles," it was termed. More than 12,000 photographs were entered and the first prize was won by a photograph in the style of 1848. We read that the winning photograph depicted with delightful accuracy the quaint styles of the period named. Second prize went to 1862, third to 1849. There was also a wedding dress contest. We have seldom read of a more interesting and novel competition, with photography as the basis. It was entirely out of the ordinary and worthy of imitation. One of the judges remarked, "We based our awards on the beautiful costumes, characteristic of the period, on the composition in the photographs and the black and white values. The collection proved that in spite of many technical improvements and innovations in photography, the artistic quality compared with these old-time pictures has not kept pace and developed accordingly." There were three judges, one of whom was Julian Stein, the photographer, who declared it the most wonderful and beautiful array of old photographs he had ever seen. "It was a genuine treat to study and judge such a collection," he added. "We could only give preference to photographs best representing the styles of the period in which the photographs were made and those showing the most artistic photography." The BULLETIN OF PHOTOGRAPHY congratulates all concerned on the success of this admirable experiment.

✽

Folks who never do any more than they get paid for, never get paid for any more than they do.

"PROGRESS MEANS SUCCESS"

# ASSOCIATION NEWS

Published under the authority of the Board of the Photographers' Association of America,  
under arrangement with the publishers of Abel's Photographic Weekly  
and the Bulletin of Photography

S. R. CAMPBELL, JR., Secretary, P. A. of A., 722 Bond Building, WASHINGTON, D. C.

How many of you are Hill-side Farmers?  
That's a funny question to put to a photographer, isn't it? We have had a bunch of inquiries the past week that have put us in this inquisitive state of mind. Let's see what it means.

"Hill-side Farming?" No—it doesn't appeal to us. We will go into the level country far enough to get away from this difficulty, go where the work will be easy, where we can plant our seed and watch the crops grow. Fine. 'Tis done. Now for the harvest.

The crop is not quite what it might have been. The soil lacked the fertility of alluvial deposits from the highlands. The climate lacked the necessary moisture, precipitated by cool mountain breezes. The market is far away and freight rates high. Not so profitable after all. Next year we will try it a little closer to the mountains—the Foot-hills, we'll say.

Good. We find a place; not quite as large as the last, especially with that little intruding piece of hill-side on one side which would be pretty hard to work. There is enough to do without that, though. We will just work the easy ground; plant our seeds and watch them grow. It's so simple. Again, 'tis done.

The crop—fine, what there is of it. Sufficient to meet expenses—to provide a living the same as the last place, but no more. That little piece of Hill-side might have been worked, if we had felt like exerting ourselves that much, and at small cost while the net proceeds would have been our profit on the whole.

And so it goes. This little allegory might

be carried on into the mountains, where there is nothing but Hill-side Farming. But also we would find there nothing but energetic workers, taking advantage of every bit of ground available. They are so accustomed to hard work that they instinctively cultivate every corner of their territory.

(Has anybody caught our thought yet? No! Let's go a little farther then.)

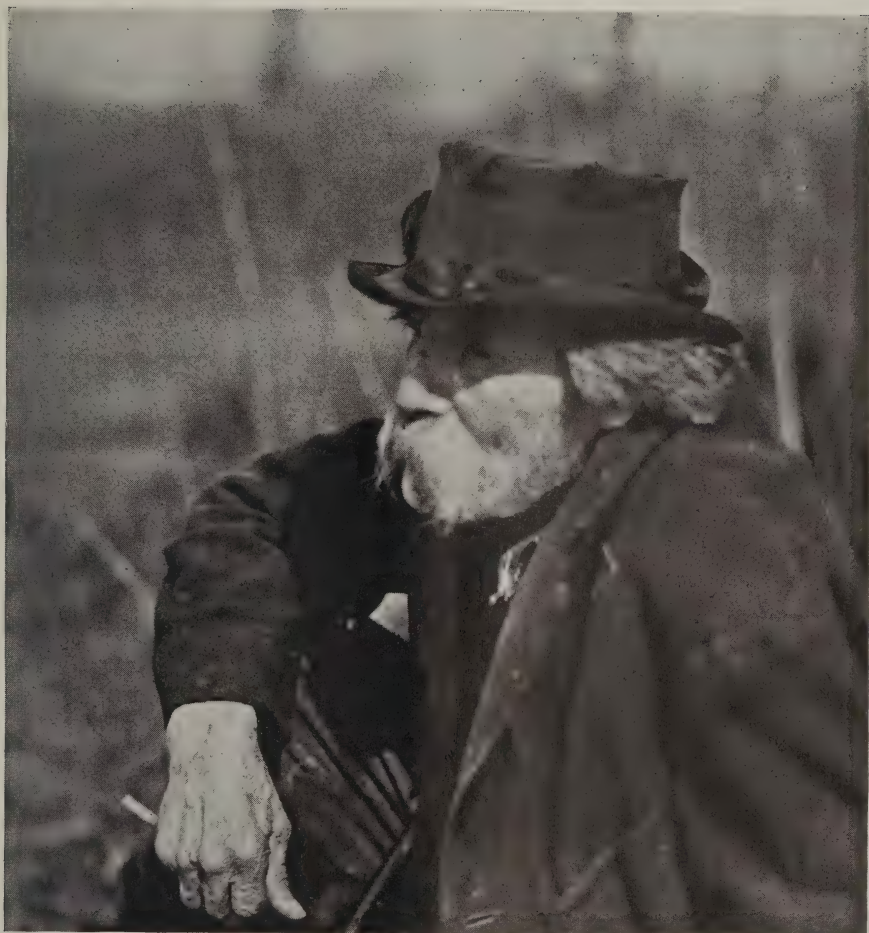
Suppose instead of plains, foot-hills and mountains we think of opportunities. They are open to all of us, photographers as well as the rest, and some are working them to the limit while others are satisfied to reap from the easiest. The average fellow is usually camped where his living is assured, but where there are opportunities around him which are unwisely disregarded. Just as it is a little bit harder to till the Hill-side, so is it just a little bit harder to bring a profit out of unworked opportunities. They are present, in many different ways, only it is up to the individual to find them.

As for the inquiries previously mentioned, they are from others than photographers who are anxious to cultivate a particular kind of Hill-side that the latter is willing they should, on a commission basis. It's a harmonious proposition—a specialist working on shares.

It's a safe bet that everyone has a "Hill-side" somewhere. Are you farming yours?  
✽

We are not inclined to start talking about the School of Photography for next year at present, but from the number of inquiries that are coming in, we will soon have to tell the world something about our plans. For one thing, we feel sort of "tongue-tied" to





J. B. Gale  
Lynden, Wash.



Belle Johnson  
Monroe City, Mo.

know what to call it. The old name, "Winona School" is tabooed and if we call it anything else, someone may think that's its new name and we are just trying it out. We don't want you to stop sending in suggestions for that new name until December 31st. That prize of twenty-five U. S. A. dollars will come in mighty handy along with a lot of Christmas bills, so shoot 'em along before Christmas business puts it out of mind.



### The Color of the Print

When bromide paper was first introduced to the photographic public, the question of the color of the developed image did not attract much attention. The idea seemed to be that the black should be as cold as possible and any trace of warmth was characterized as "rustiness." The tendency is now quite in the opposite direction; the pure blacks obtained by a carefully-timed exposure and an amidol developer containing the

minimum of restrainer are no longer aimed at. Although it is impossible for any developed silver image to equal a good carbon print on "warm black" tissue, the colors which are now obtained upon both ordinary and special grades of emulsion papers are much more pleasing than those which were formerly in vogue. The subject is one which deserves more investigation than has yet been given to it, not only by the photographer in the choice and use of chemicals and the regulation of exposure, but by the manufacturer, who perchance may find a stable emulsion which will give the beautiful effects which were obtainable upon phosphate paper formerly on the market. It was unfortunately found to be impossible to keep the surface of a phosphate paper free from discoloration for more than a few days, and hence the material was withdrawn from sale before many photographers had an opportunity of testing it.

We have, however, a good deal to be thankful for, inasmuch as there are several

varieties of bromide and gaslight papers which, if properly handled, will give prints of so warm a tone that they are nearer to brown than to black. To make the best use of these it is necessary to understand that the most important factor in working is the regulation of exposure, so that the desired strength of image is obtained before the action of the developer ceases. From the same packet of "brown" paper two printers have obtained pure black and quite warm brown prints respectively, the one using amidol without bromide and the other the well-restrained metol-hydroquinone solution recommended by the makers. In another experiment an old solution which was hardly expected to work at all gave a print which was comparable, in point of color, with one which had been sulphide-toned.

The density of the negative has a great effect upon the color of the print; a much more vigorous image may be used for warm tones than for cold ones. This was found to be the case when printing from some very much over-developed negatives. A long exposure and a much restrained amidol developer were employed with the result that excellent brown images were obtained upon a paper sold for producing black prints.

It is not always possible to use the slower brown-tone papers for enlargements, since the exposure required is prohibitive, but if it be possible to fit a small arc lamp into the lantern, no difficulty will be found with quite dense negatives. The light may be toned down for thinner ones by adding several thicknesses of ground glass and, if necessary, reducing the lens aperture. This is, of course, only effective when ground-glass is used, since the entire beam from the arc would pass through a small aperture if there be no translucent screen interposed.

A good many workers resort to some method of sulphide toning when they want warm colored prints, but to the critical eye a toned bromide is seldom entirely satisfactory. As a rule, when it is dried the shadow detail loses its transparency, and in spite of

careful fixing and washing the whites are often degraded. A slight toning with silver of sulphur will take the coldness off a very black print, but the color is apt to be too near chocolate to be pleasing; it is doubtful whether any partial conversion of the metallic image can be relied upon to give an unchanging result.

As it is probable that in a brown print, obtained by direct development, the metallic silver is in a much finer state of division than in a black one, it is very desirable that a coating of wax dissolved in benzole, or even one of the ready-made white wax polishes, be given to protect it from the atmosphere. If carefully applied it will not be visible, except in so far as it gives a depth and richness to the shadows.—*The British Journal of Photography*.

✽

### Portrait Diagnosis

"Thou drawest a counterfeit

Best in all Athens" So says Shakespeare, meaning thereby to confer praise for accuracy to the original. But the word counterfeit has come to mean something quite different from genuineness, something false, a misrepresentation of the original.

If we look at the average portrait by the amateur, and indeed art portraits in a great many show cases of the professional, we feel justified in applying the modern meaning of the word to what is there exhibited as reproduction of the human face.

They are counterfeits indeed, so false, so ungentle, so characterless, that we wonder why people put up with them. We can scarcely credit that everybody has the same uniform flesh texture of the skin, the same stilted dignity, the same inordinate desire to display tailor-made suits or elaborate costume and expensive jewels and costly lace—like "new honors which do not set well upon them." Like Autolycus "in garments rich but worn not handsomely."

We want to know how it is that people who would consider themselves snobbish if they should be guilty of advertising their clothes or ornaments to their friends, should



make most strenuous effort to have them made pronounced in the portraits of themselves, as if the clothes were the man.

People are seldom themselves when they set out with intent and purpose of having their portrait made, and even under favorable conditions it is hard for them to be natural. The very atmosphere of the studio puts them out of their normal environment. How is the photographer to know they are counterfeiting themselves, how is he to know that what he sees is but a mask of the man's individual image and superscription? A man with countenance severe and beard of formal cut poses with the dignity of a lord high chancellor, when really he is a plain domestic man. Others assume a sweet angelic expression, some will continue to smile like Malvolio, despite the consciousness that they ought to look serious.

We are not entirely censoring the photographer. The demand for what is styled artistic by the public compels him to pander to current taste. It is the province of the artist to bring out the peculiar marks of individuality, the permanent characteristics which indicate the disposition. He must "read the mind's discernment in the face." Fortunately there are some who can do it, who reason out definitely at once the proper mode of illumination, after a diagnosis of the subject. Very few photographers set out with a definite idea or intention as to the treatment. They wait for the inspiration of the moment.

Obsessed at the instant by the beauty, grace and harmony of the subject, the artist sets about to limn out upon the ground-glass the perfection which he thinks a definite thing, instead of a compound of actual vision with a large per cent of imagination. The tempting subject itself captivates him so that he disregards the attendant difficulties incident upon the securing of it.

His mental, not actual conception of the subject, predominates and he forgets about the stolid unimaginative glass eye, and the remorseless sensitive films. The successful portraitist is the one who possesses himself

in patience, who hastens slowly, who has a definite knowledge and a faith in what he shall ultimately get. He expects nothing from the intangible psychic influence we call inspiration. He leaves that to the poet or painter, realizing he must come down to hard realism. He relies most on skill and experience.

How many a photographic portrait do we not see which we can call attractive, but not convincing. It leaves an impression on us of incompleteness, advertising the vagueness and indefiniteness which engendered it. The artist has failed in securing what he earnestly hoped for. It has admittance to consideration, but he is entitled to commendation only for his good intention.

✱

## Why the Blank Studio Failed

FRANK H. WILLIAMS

Yes, we can learn from the failures of others!

If we find out just WHY others have failed we can gain knowledge which will help us in steering clear of the rocks of disaster. And we can also learn, by seeing what neglected things brought monetary losses to others, what to do so as to make money ourselves.

Consider, then, the failure of the Blank Photographic Studio.

This studio was located in a prosperous middle western city of about 60,000 and when it was first opened, after the war, there was plenty of money behind the proposition, and, apparently, a sufficient amount of intelligence, enterprise and enthusiasm to put it over big.

But the Blank Studio failed.

Why?

The reasons why the Blank Studio failed are, in the opinion of an unbiased observer, the following:

*First—Failure to cultivate the amateur developing and finishing trade.*

The owner of the Blank Studio had the mistaken idea that every time an amateur took a snapshot, the studio's business was

hurt. So the owner felt that everything he could do to discourage amateur photography would, really, be helping his own business.

Pursuing this idea, he discouraged amateurs from bringing him their developing and printing business and when some mistaken amateurs did bring such work to them, he always delayed greatly in getting the work out and often failed to keep his promises about deliveries. Of course, this peeved the amateurs greatly but it didn't discourage them from doing more snap-shooting. It simply discouraged them from patronizing the Blank Studio when they had any developing or printing. And, of course, these amateurs told their friends to stay away from the Blank Studio and these friends told their own friends and so on in an ever-widening circle.

The result of this was that the studio finally had practically no amateur work to do and, of course, it got none of the studio business which its former amateur patrons were in the market for from time to time.

In other words, the studio by its wrong attitude toward amateur work, lost out with a live-wire bunch of young people who could have been developed into steady patrons and who would have made a lot of business for the studio eventually. And there's no doubt in the world but what the loss of this business affected the studio very adversely and was largely responsible for its final failure.

*Second—Always insisting that patrons have photos taken the way the studio directed instead of the way the customers themselves had planned.*

The proprietor of the Blank Studio felt that he was one of the world's best and most artistic photographers. He felt that there were few photographers anywhere who were on an equality with him and, certainly, there were none who excelled him. Also, this feeling on his part made him feel that the artistic sensibilities of the average person are very low indeed.

Consequently, since the photographer felt

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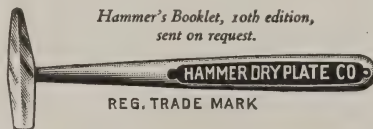
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this way about the taking of photographs, it isn't surprising to know that he always insisted upon doing things his way instead of the way the customers wanted things done. And he instinctively felt that to impress customers with his own artistic superiority, he must do things exactly opposite from the way the patrons wished them done.

If a customer, for instance, wanted a profile taken, the photographer insisted upon taking a full view. If the customer wished the baby's picture to be sober, then the photographer insisted upon the infant smiling. And so on through the whole run of customers.

Of course, while there were some customers who were quite impressed by the photographer's estimate of himself and actually believed that he was the best ever, the great majority of customers were simply annoyed and disgusted by all this. So, though many people patronized the Blank Studio once, they didn't come back again.

Beyond the shadow of a doubt this attitude on the part of the photographer toward himself and his customers was one of the causes contributing to his final failure.

*Third—Failure to push the commercial end of his business.*

The proprietor of the Blank Studio wanted to make money, but, it must be confessed, he was more or less lazy. He liked the extra money that came in from doing commercial work every now and then but he hated the effort involved in going out and handling the work.

Consequently, whenever an order for a commercial photo came to the studio, the proprietor growled and grumbled and hemmed and hawed over the job and put it off from day to day in spite of the fact that, frequently, he had nothing at all to do in the mornings and could have handled the work without interfering with the regular routine of his studio and without any particular exertion on his part at all.

As the result of delaying the taking of

commercial photos in this way and letting his commercial customers hear him growl over the commercial work, the photographer kept constantly alienating this class of patronage. He entirely overlooked the important fact that the majority of concerns which purchase commercial photos want them in a hurry.

So the Blank Studio lost out on the commercial end of its business and in losing out on this branch of business it also lost that personal contact with the business world which is, almost always, a big help to the average photographer in keeping alive and alert to the trend of the times and in making friends who, eventually, give the studio a lot of business.

Unquestionably the fact of losing out on commercial business almost entirely was one of the contributing factors which had a lot to do with the failure of the studio.

*Fourth—Lack of frankness with the bank.*

Because the Blank Studio started in business with plenty of money, the proprietor of the studio got into the frame of mind where he felt that it was none of his bank's business how he was getting along. So when the bankers in a friendly sort of way asked him how he was getting along, he shut them up short and intimated that they were impertinent in even asking him questions about his finances.

As the result of assuming this attitude, he had no confidant among the officials of the bank where he carried his account and so, when it came to the point where he badly needed a loan, he had considerable difficulty in getting it.

And, because of the attitude he had always assumed of its not being any of the bank's business what he was doing, he didn't tell the bank, at the time of getting the loan, just how he was actually situated.

So, when he wanted a further loan and the bank began to look more deeply into his affairs and found out that he hadn't told the whole truth about finances, the bank



wasn't at all inclined to be lenient. In fact, the bank became, rather nasty and said extremely disagreeable things to him and closed up the studio with much less hesitancy than would ever have been the case if the photographer had been perfectly frank and friendly all the time with the financial institution.

Treating the bank fair and square at all times and remembering that it is the bank's business to know about its customers' financial condition so as to be properly equipped to make loans when needed, is one of the best sort of propositions for the photographer.

These are some of the striking reasons for the failure of this studio, although, of course, there were other contributing causes.

And it is hoped that photographers will get ideas and suggestions from the foregoing which will be of real help to them in securing more business and in making more money.

✱

## Pictorial Foregrounds

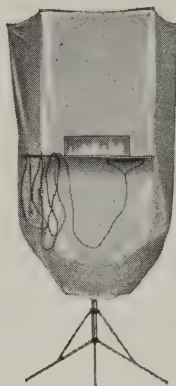
A painter of landscape, by judicious disposal and arrangement of the material presented by the composition, has in his power to subordinate one passage and give prominence to another, and thus emphasize the pictorial qualities of the natural scene; but the photographer, constrained to take things just as they are, is deprived of the power of re-arrangement.

In a paper on the subject of height of camera and position of horizon line, contributed to the pages of the BULLETIN OF PHOTOGRAPHY, the writer touched upon the relative importance of extent of sky or area of foreground in the picture, and incidentally mentioned the use which the artist with the camera might make of complex foreground to heighten the pictorial effect.

But interesting foregrounds are not plentiful in natural scenery, and it is impossible, in many cases, to photograph a view in the way a painter does it, even when the

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foreground is full of pictorial interest. To get an adequate presentation of a scene, it is often necessary to take a standpoint where the space limits will not allow the inclusion in the scene of the fine foreground.

The license permitted the painter is not admissible to the photographer of introducing appropriate accessories, but may he not legitimately have recourse to double printing and thus introduce, as he does, sky prospect, foreground, in harmony with the subject?

The photographer has indeed much to contend with in his search for the picturesque. If he places his horizon line too high, even if he escape meaningless foreground and have one with some artistic complexity, there is a tendency to a repetition of one passage over another, which weakens the effect.

One does not like to see the trunks of some stately trees cut off half-way up the frame, and to be told, by way of extenuation, when we venture to protest against such vandalism in Nature, that we lack imagination. We are inclined to think that even a blank sky would give us greater scope for exercise of the imagination; at least, it would not distract by the unnaturalness of the presentation.

✽

An agent stopped at a house to talk up his wares. The lady had a dog and the man noticed that she continually called him "Moreover."

"Where did you get the name for that dog?" he said. "From the Bible," she replied.

"From the Bible! How is that?"

"Do not you remember," she said, "in the story of the rich man and Lazarus, it is said, 'Moreover, the dog came and licked his sores?'"

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## Commercial Photographer's Letters

FRANK FARRINGTON

Here are two letters used by a commercial photographer in getting business in his own peculiar line of work. The first was used to mail to lawyers, court officials, coroners, etc. The second was mailed to manufacturers.

No. 1

*Dear Sir*—The law is calling upon photography oftener than ever before for help in all kinds of actions.

You may want photographs of scenes of an accident, a disaster, a crime; photographers of something connected with such an occurrence, photographs of victims, of documents, of damaged property, copies of other photographs.

Whatever you want photographed, you can count on me to do the work for you and do it well and accurately.

Sometimes the scene of an event may change its appearance in a few hours. You know the importance of getting a photographer on the spot quickly if his evidence is to be of value. I work quickly—go anywhere at any time.

I have the apparatus to make any kind of a picture even under adverse conditions.

It is no new thing for me to appear in court as a witness and I can qualify as an expert in my line. I know pretty well what an attorney needs in the way of photographic evidence, and I can generally get it.

Call me at any time, 'phone Main 4576. You can count on my starting at once and getting you the best that is to be procured in the way of photographs.

Yours very truly,

H. S. K.

No. 2

*Dear Sir*—The big question with you is how to make people want to buy your product.

What is the best method of making people want what you have to sell?

There's no better way, usually, than by showing them the goods. Unfortunately, you can't show everybody your product in advance of their purchase. You can't even get it to all the dealers you want to interest.

What is the next best thing to showing the actual goods? Showing actual photographs. By the use of photographs you can put the goods before prospective purchasers almost as satisfactorily as with the actual goods.

Of course the trouble is to get photographs that will be as good as you want them to be, good enough to show your product perfectly, making it stand out with lifelike exactitude.

You avoid that trouble if you commission me to do your work. I can produce results that will be satisfactory.

I have many satisfied patrons to whom I can refer, for I have been a commercial photographer for twenty years. My success where others have failed has given me confidence to promise you that I can do what you want done.

If you want quick work, first-class work, photographs that make wonderful half-tones, call me in. I am equipped to go anywhere and make pictures of anything. File my address if you don't need me now. The day may come when you will be glad of my services.

My work includes pictures of any manufactured product, pictures of factories, exteriors and interiors, copies of original photographs and drawings, construction pictures, banquet flashlights, photographs (formal or informal) of individuals, especially for business use.

If there is any way in which you can use photography to the advantage of your business, you need me.

Yours very truly,

H. S. K.

There is a good opportunity for such work as is indicated by the matter included in the above letters and the photographer who finds certain times of the year dull seasons in his studio, in spite of all he can do to the contrary, may well try a crack at this commercial work. Commercial work pays a high return, because such a photograph as a man may want for some business or legal purpose has a high value and is of great importance to him. He is willing to pay a much higher price than anyone would be willing to pay for a dozen pictures of the typical studio sort.

When a dull season in the studio approaches, get out a bunch of letters of the above type and send them out to stimulate commercial orders.

✽

"Say, Pop, why are all the drug stores on corners?"

"So they will be handy for auto collisions, my son."

✽

The new night watchman at the observatory was watching some one using the big telescope. Just then a star fell.

"Land sakes," murmured the watchman, "the professor sure is a crack shot."

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The smooth-lying quality and great adhesive power of Higgins' Vegetable Glue make it an ideal adhesive for photographers handling mounting work in large quantities. The cost is most reasonable.

In ½, 1, 5, 10 and 50-lb. containers,  
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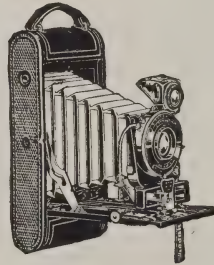
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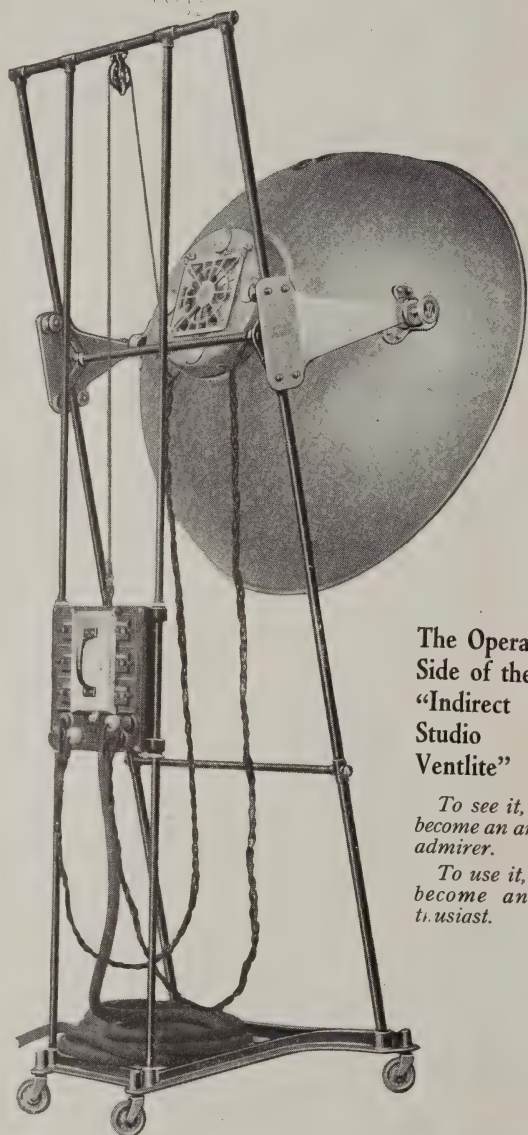
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"Indirect  
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become an ardent  
admirer.*

*To use it, is to  
become an en-  
thusiast.*

THE Ideal Substitute for a North Daylight has been well nigh impossible of attainment until often June, "Artificial Illumination" was made essential to success. The appreciation of the preference for Ventlites has been a constant factor in the graphic Lighting Apparatus for the specific purpose at this time to invite you to inspect the description will suffice, no play of words can picture this in your mind. You must see it. You must use it to realize the revelation of "Ventlite" is not a happening; it is the result to put an instrument in the hands of the photographer of Ventlite Products.

## SPECIFICATIONS

Main Reflector, 48 in. diameter, 20 in. depth.

Extra heavy aluminum. Cone Reflector base of globes spaced outwardly to allow exhaust.

Deflector screwed into Cone Reflector producing indirect illumination.

Indirect light produced in this unique way is faster, more brilliant and rounder than direct light passed through diffusing material and does not deteriorate with age.

Five-globe capacity, four behind deflector, one exposed for line lighting. 1,000 watt globes are ample for all purposes.

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## OUR LEGAL DEPARTMENT

CONDUCTED BY ELTON J. BUCKLEY, ESQ.

(MR. BUCKLEY is one of the leading members of the Philadelphia Bar, and an authority on legal matters. If our subscribers have questions on legal points, and submit them to us, MR. BUCKLEY will answer them *free of charge*. A stamped and addressed envelope must be enclosed for reply. Make your question brief and write on one side of the paper only.)

### The Business Man's Interest in Crooked Bankruptcy Administration

A few weeks ago I wrote an article warning business men that the waste and excessive expense of the Federal Bankruptcy Court had become outrageously high, and suggesting that in any bankruptcy cases with which they might be connected, they should either favor other methods of collecting their claims, or compromise to the limit in order to keep the case out of the Bankruptcy Court.

Don't think this a dry subject, uninteresting because not likely to touch you. It may touch you, either as creditor or debtor, at any minute, and even if it does not, you ought to have a public interest in the fact that the method which the Government has provided for aiding the bankrupt, and assuring his creditors of the greatest possible percentage of their claims, has fallen down completely.

There is some indication that the widespread protest against the inefficiency and the actual dishonesties of the Bankruptcy Court is beginning to bear fruit. In Pennsylvania the other day there was a meeting of Federal judges, attorneys and business men, and a statement was drawn up and sent to a committee of judges which is working in Washington to strengthen the bankruptcy act. A part of this statement reads as follows:

It is charged that bankruptcy rings exist in certain districts. These rings are said to exact exorbitant and unwarranted fees, to control estates secretly in the interest of the bankrupts themselves, to encourage and control unfair

composition settlements, to file petitions on fictitious assigned claims and generally to defeat the underlying purposes of the Federal bankruptcy act.

Right on that point, let me recite a personal experience. Several months ago a large manufacturing clothier failed and the court appointed as receiver a client of mine, business man without connection with the bankruptcy ring. He retained me as counsel, and we set to work to wind up the business in the quickest possible time, the interests of the creditors being considered. The receiver sold the business and all the other assets, and turned the estate over to the trustee in the form of a single fund. All this took but a few months. When the trustee, who was appointed and elected by the regular bankruptcy ring, got the estate there was almost nothing to do except to collect a few accounts. At that point I dropped out of the case.

Nearly two years later I was amazed to learn that the estate was still unsettled, no final dividend had been declared and practically nothing of value had been done after the receiver turned it over. The matter had been deliberately and fraudulently kept alive in order that dishonest attorneys and dishonest officials (I do not mean the referee in bankruptcy) might increase their fees, and so that the creditors would lose interest and stay away from the final meeting which would fix the fees. This is a good type of thousands of cases, except that in most of them the court would have appointed a receiver recommended by the



# WATCH THE BIRDIE!

## AND HEAR HIS SONG

At both the National and the New York State Conventions, Mr. Walter Scott Shinn, the well-known New York photographer of children, made a hit when he told of his success in the studio by the aid of a cage of imitation birds.

Mr. Shinn's bird cage is an elaborate one and cost probably \$800. We've something not so expensive, but it accomplishes the same purpose.

We have an animated bird, in a substantial wire cage, 5 x 7 x 9½, fitted with a spring or clock-work motor that will cause the bird to move to and fro and sing for about 35 to 40 seconds. What better way to obtain a charming expression, not only with the kiddies, but the grown-ups as well.

You can secure this bird and cage, together with a year's subscription to the BULLETIN OF PHOTOGRAPHY, on payment of \$3.50. If you desire the bird and cage only, send us \$2.25.

The coupon below is attached for your convenience—  
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City ..... State .....

Send me the Bird and Cage only. My check for \$2.25 is inclosed.

Name ..... Street .....

City ..... State .....

# The Commercial Photographer

By L. G. ROSE

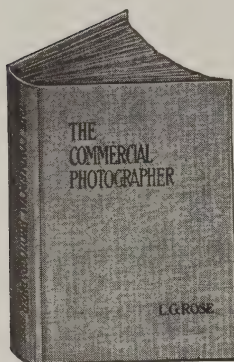
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85 Illustrations

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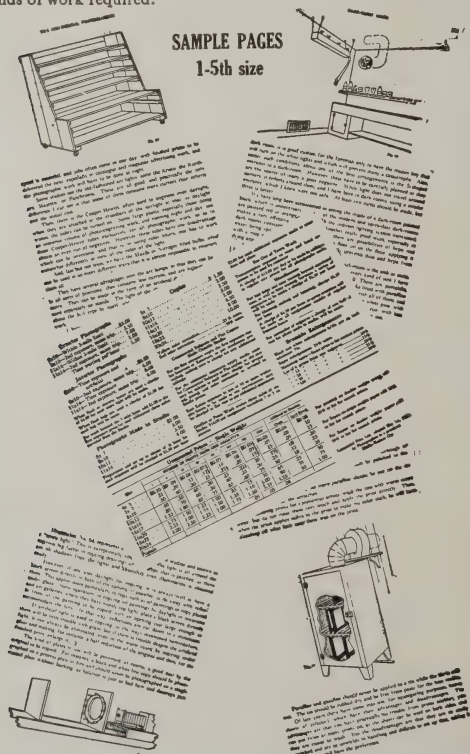


A work by a thoroughly competent and widely experienced commercial photographer of the highest reputation.

Every phase of the subject is treated with a view for presentation of the essentials. The various appliances discussed, best methods of exposure, illumination and graphic presentation to ensure a successful outcome.

It is a book essentially for the commercial man and meets every requirement. Profusely illustrated with examples of work of varied kind.

The book will be found of pertinent interest not only to the trade photographer but also to the specialist. The application of photography is considered in its bearings upon the commercial man, the architect, the tradesman, the physician, the lawyer and the scientist, by one who has had extensive experience in different kinds of work required.



Frank V. Chambers, Publisher, Franklin Square, Philadelphia

bankruptcy ring of crooked lawyers in the beginning.

Within the next few months I understand an amendment to the bankruptcy law will be introduced in Congress, or new rules made by Federal Judges, forbidding any bankruptcy receiver from appointing as his attorney the attorney of the bankrupt. Also forbidding receivers from retaining as their attorney the attorney for the petitioning creditors. It is in these ways that bankruptcy cases have been and still are being sewed up by a lot of crooked lawyers. Only one remedy is necessary—let the courts appoint somebody recommended and well known to themselves as a capable disinterested receiver. If honest appointments are made of the men who are to wind up bankrupt estates, the cases will practically all be finished in one-fourth the time it takes to finish them now, and the dividends to creditors will at a very conservative estimate be doubled.

In New York City, the bankruptcy center of the country, fourteen law firms of the typical bankruptcy type dominate the bankruptcy business. They literally put concerns out of business for the fees they get out of it. In one well-known case handled by these people the creditors got \$210,000 and the fee-takers \$323,000. The New York Merchants' Association have taken the matter up and are after a complete reform. They have told the Washington committee that in 1922 creditors of bankrupt estates were paid \$17,983,562 in New York City, but the fees in those estates were \$7,356,915. The fact is that in all districts there are coteries of crooked lawyers who follow bankruptcy cases as a regular business, delaying their settlement in every way they can in order to make more for themselves. As to reorganizing a bankrupt business, that is the last thing these gentry want or will help. They don't want bankrupt or embarrassed businesses revived; their interests lie in having them destroyed.

Meanwhile, on account of this, business



men, credit men and mercantile associations are increasingly busy adjusting business embarrassments in other ways. A way that has worked out very well in many instances is to have the business taken over by a committee of creditors who operate it if there is any chance of extricating it, or if not, sell it at the least possible expense. This plan will *always* save money for the creditors of an embarrassed business.

(Copyright by Elton J. Buckley)



## Those Taxes Once More

The election fever is heightening all over the country and photographers are, or should be, like the rest of the community, preparing to do their duty politically. They will have a voice in the election of the next Congress. They have a direct personal interest in the matter. Their lenses and cameras are unjustly taxed.

Equity, square dealing, and common sense demand the repeal of those taxes. There is now no reason left why, in these piping times of peace, a photographer's essential tools of trade should be fiscally imposed. The idea is out of date, the urgency for it no longer exists.

War taxes are anachronisms—they are now superfluous. Besides, the country is prosperous and revenue is pouring into the treasury from legitimate sources.

The many thousands of readers of the BULLETIN OF PHOTOGRAPHY should make it their business to influence their Congressmen, or would-be-congressmen, to have those taxes repealed. It can only be done by Act of Congress, and the latter must be hastened and effected by considerable individual action all over the country. It is up to every photographer in the United States to bestir himself in the matter.

Taxed lenses and cameras are indefensible. There is nothing at all to be urged in favor of the burden. Let us have them removed, so that business photography may

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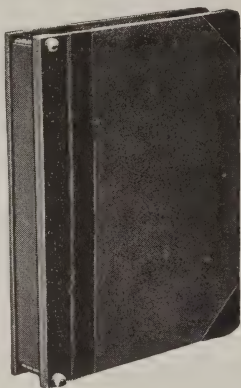


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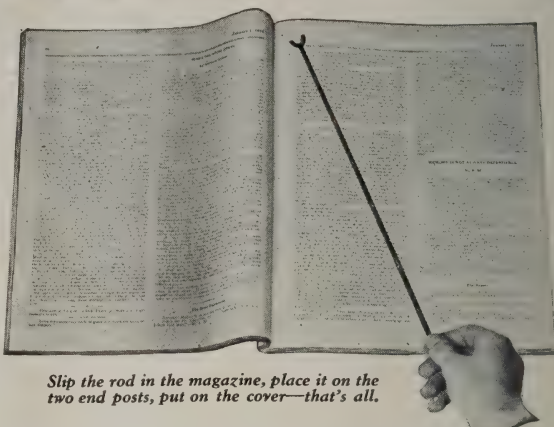
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no longer be fettered in this perfidious fashion.

Let our readers assimilate our urgings and talk and write lens and camera taxation to their Congressmen. And soon we shall perceive the effect of a nation-wide agitation against an obnoxious restraint on industry.

But—act, and act vigorously and often. "Constant dropping wears away a stone," and, conversely, incessant hammering will destroy this load of injustice.

## AMONG THE SOCIETIES

*Fellow Members of the Middle Atlantic States:*

Photography as an organization has reached a parting of the ways. Our conventions in the past two years have shown our officers, and associations' supporters that there is a dire need of enthusiasm and

support, if we are to continue with our organization.

There are two distinct groups of photographers in our territory; those who attend conventions, and those who do not. Those who could well afford to miss a meeting or two are those only upon whom we can count for support for our conventions, and those who most need the spirit of coöperation and organization are the fellows who are apathetic. This is your association, and the conventions are held for your instruction, entertainment and business betterment.

Not one cent profit is taken out of the association by the officers, and every penny put in for memberships and manufacturers' space is devoted to paying the expenses of the convention. Programs are cheerfully arranged for your pleasure and enlightenment, and many members of the board spend countless hours without compensation to make your stay at a convention pleasant and profitable. The small fee of

*Please mention "Bulletin of Photography" when Corresponding with Advertisers*

\$3.00 per year would hardly pay for the attractive souvenirs and useful articles given away at the convention. How can you afford to stay away year after year?

We are going to make a final drive for increased membership of the Middle Atlantic States, and we expect every member in our territory who has the interest of his business, and of the art of photography at heart, to send in his name, address and membership dues. Merely send your name and address to me with a line saying: "I want to see the Middle Atlantic States Association continued. This will at least increase our mailing list and give us a chance for further correspondence with you.

We have great plans under way for a more useful organization, that will function every day in the year, but the officers of the board are unwilling to give up their time planning things for you unless you are interested enough to take advantage of them.

The first step in increased benefits has already been made. I asked the board at Philadelphia to grant me an appropriation for a set of useful books on photography, which they did readily. In addition to the appropriation the following members have caught the spirit and forwarded to me a number of books:

Charles Abel, of *Abel's Weekly*; Frank V. Chambers, of the BULLETIN OF PHOTOGRAPHY; Arthur Murphy, of the George Murphy, Inc.; Dr. J. B. Pardoe, of Bound Brook, N. J.

A list of these books is now being printed and they are yours for two week periods for the asking. The reading of any one of these books will be worth the price of a year's membership to the Middle Atlantic States Association.

There are several other things that we are going to do, but we want to write to you personally. Sit down now, put your name and address on a card and send it to me for our mailing list. If you are a secretary of a section, or society, no matter

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how small, send me a list of your members, or the photographers in your territory. The Middle Atlantic States Association comprises the following states: New Jersey, Pennsylvania, Delaware, Maryland, North Carolina, Virginia, West Virginia, District of Columbia.

We want a record convention in March, 1925, at Philadelphia, and we must have the names of our photographers in order to keep them posted.

Address Orren Jack Turner, Princeton, N. J.

✽

### Michigan State Photographers

At the third biennial convention of the Michigan State Photographers at Kalamazoo, Charles Hopp, was elected president of the association; A. E. Murphy, of Saginaw, secretary and treasurer, and H. R. Young, of Kalamazoo, vice-president. The convention adopted the slogan, "Be Photographed on Your Birthday," which will be used in all photographic advertising.

✽

### Photographers' Club, Worcester, Mass.

A program of co-operative advertising to obtain early sittings for Christmas photographs was outlined at a meeting of the Photographers' Club of Worcester, Mass., on October 14, at the Benson Studio, 20 Elm Street. It was pointed out that nearly one-third of the work of the year was crowded into November and December, and it was the consensus of opinion that a campaign of advertising would help lessen the rush.

L. S. Karner, district manager of the Bachrach Studios, spoke on "Getting Business." It was voted to hold meetings of the Club on the first Tuesday of each month. Employees of the different studios will be invited to attend the sessions. After the meeting Mrs. Ernest R. Benson was hostess at a collation. J. Chester Bushong, President of the Club, was in charge.

✽

### Professional Photographers' Club of New York, Inc.

A Competitive Exhibit was held by the Professional Photographers' Club of New York, Inc., at the regular meeting in Terrace Garden, on the evening of October 15th. Three silver cups were offered as prizes by the Eastman Kodak Company, with the single restriction that the three prints submitted by each contestant be made upon Eastman products and of a size not larger than eight by ten inches. At the invitation of the Club, Messrs. Brandenburg, Hori and Hammer, all of whom are photographers of prominence on Fifth Avenue, served as judges. The first prize was won by Mr. F. E. Geisler, whose admirable



# Out-of-Print Numbers of PHOTO MINIATURE

Of some issues we have only two or three copies, so if there are any in this list that will be helpful, let your order come along at once.

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3 Hand-Camera Work	53 Pictorial Principles	103 Toning Bromide & Gaslight Prints
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6 Orthochromatic Photography	56 The Hurter and Driffield System	107 Hand Camera Work
7 Platinotype Process	57 Winter Photography	108 The Six Printing Processes
8 Photography at Home	58 Outdoor Portraiture	109 Drapery and Accessories
9 Lantern Slides	59 Combination Printing	110 Commercial Photography
10 The "Blue Print," etc.	61 Control in Pictorial Photography	111 Photography as a Business
11 Developers and Development	62 Vacation Photography	116 Hand Work on Negatives
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16 Bromide Printing & Enlarging	64 Figure Composition	119 The Optical Lantern
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23 Photographic Manipulation	69 Printing-out Papers	124 Photography for the Press
24 Photographing Clouds	70 Advanced Pinhole Photography	125 Pocket Camera Photography
27 Pinhole (lensless) Photography	71 Marine and Surf Photography	127 Amateur Portraiture
28 Seashore Photography	73 Panoramic Photography	129 Group Photography
29 Flashlight Photography	76 The Hand-Camera & Its Use	131 Simplified Photography
30 Photographing Interiors	78 Printing Papers Compared	132 Getting Results with Your Hand Camera
32 Defects in Negatives	80 1st Book of Outdoor Photography	133 Finishing Portrait Enlargements
33 The Dark-Room	81 Ozobrome, Sepia & Blue Prints	134 Figures, Facts and Formulas
34 More About Development	87 Bromide Enlarging Made Easy	135 Flashlight Photography
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37 Film Photography	89 Photography with Films	138 Travel and the Camera
39 Photographing Animals	91 Photographing Outdoor Sports	139 Modern Methods of Development
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41 Copying Methods	93 Development (Gaslight) Papers	141 Home Portraiture
42 Genre Photography	94 Photographic Post Cards	143 Remedies for Defective Negatives
44 Coloring Photographs	96 Leaves from an Amateur's Notebook	147 Color Photography; Instructions
45 Orthochromatic Photography	97 Photography with Small Cameras	149 Photographic Chemistry
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prints achieved an unforced and reposeful pictorial quality. To Mr. Gabor Eder went the second prize. Mr. Eder's excellent work was most notable, perhaps, for its candid vigor. The third prize was awarded to Mr. Irving. His entries may be credited with combining happily a sense of the artistic and a purely professional method of execution. Certificates of Merit were also awarded to Messrs. Austin, Lichtenstein and Goldenberg. After the announcement of the winners, Mr. Brandenburg reviewed the exhibit, stressing particularly the standards of appraisal adopted by the judges. A detailed and most instructive criticism by Mr. I. Buxbaum added still further interest to the occasion.

PAUL VAN DIVORT, *Secretary*.

✱

## Daguerre Club

The Annual Convention of the Daguerre Club was held at the Orbaugh Studio, Shelbyville, Ind., October 13, 14 and 15.

The meeting was called to order by the President, Merle Smith, of Hartford City, at 2.00 P. M. A short talk on "Pinhole Photography" was made by Felix Schanz, of Ft. Wayne, supplemented by Charles W. Neiswanger, of Muncie, on "Lens and Light Rays." This was followed by criticism of pictures until 5.30 P. M. At 7.30 P. M. a talk was given by Ben Larrimer, of Marion, on "The Photographer and His Fears," followed by discussion of the subject.

The second day at 9 A. M. every member of

the Club gave his biggest selling and working stunt for a bigger business. This session lasted until 12.30. At 2.00 P. M. Chas. Gilbert Shaw, of Bloomington, and Merle Smith, of Hartford City, gave a demonstration and talk on Motion Pictures as applied to the Portrait Studio. Mr. Smith and Mr. Shaw brought their outfits. Immediately after this demonstration a reel of 100 feet was taken of the Club. After this the business session was held and the membership quota was filled by the election to membership of John Ryan, of Kokomo, and Milo Harley, of Shelbyville. An election of officers followed. They are:

Chas. Neiswanger, Muncie, President; Oscar Orbaugh, Shelbyville, Vice-President; Chas. Heichert, Newcastle, Secretary and Treasurer.

At 7.30 P. M. the Better Business Men's Club of Shelbyville entertained the Club with a banquet, followed by an illustrated talk by C. R. Reeves, of Anderson. He showed lantern slides in natural colors of scenes in the Hawaiian Islands taken during his four years there. Mr. Reeves is planning a lecture course the first of the year with slides and motion pictures in natural colors. He was assisted by his son.

The third day was spent in the hills of Brown County where at Nashville the Community Ladies' Club served us with a fine dinner. The Artists of Brown County were our guests. A motion picture was taken of the crowd and then "goodby" until spring.

OSCAR W. SMITH, Columbus, Ind.

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## AS WE HEARD IT

A. W. Shapley has opened a studio in San Leandro, Calif.

The Arcade Studio, Santa Monica, Calif., has been sold to L. Moore.

Mr. and Mrs. E. E. Harris have opened a new studio in Union City, Ind.

J. A. Martin has taken over the studio of Miss Lillian Oswald, Falls City, Nebr.

John P. Geertz, formerly of Turtle Lake, has opened a studio in Richland Center, Wis.

G. C. Whitlock, of Pineville, Ky., has moved to Lancaster, Ky., where he will open a studio.

The Rigg Brothers, of Emporia, Kans., have opened a branch studio in Hutchinson, Kans.

A new studio has been opened at 2106 East 65th Street, Seattle, Wash., by Merrill M. Monroe and Harry Buckley.

The studio operated in Hamilton, Ohio for the past twelve years by E. C. Sherman, was sold to J. C. Barnaby, of Portage County, Ohio, who took charge at once.

E. E. Godfrey, of Aurora, Ill., has purchased the Pratt Studio, at 176 Fox Street. Mr. Godfrey will dispose of practically all equipment used in his former studio.

Charles Jared Hibbard, a prominent commercial photographer of Minneapolis, Minn., died October 9, after an illness of about six weeks. Aged sixty-nine years. He is survived by his widow and one daughter.

Fred T. Corbitt, photographer of Nashville, Tenn., died on September 20th, at Memphis, following a lingering illness of two years' duration. Mr. Corbitt was thirty-four years of age and is survived by his widow and daughter.

Frederick H. Pilon, Vice-President of the Albany Card and Paper Co., of Albany, N. Y., dropped dead at 13th and Chestnut Streets, Philadelphia, on October 20th from heart trouble. Mr. Pilon was leaving town to take a train for home. Aged 53 years.

✽

## A WARNING

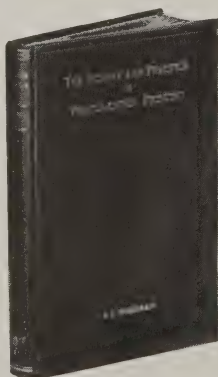
We have just received a copy of a new ordinance passed by the City Council of Denison, Texas, which prohibits traveling photographers doing business in Denison under a penalty of heavy fines or license. They have drawn the ordinance so that any one wishing to engage in business there has to file affidavit of his intention to continue in business for a period of not less than 12 months, giving a bond of \$3000 to that effect. It also prohibits any photographer from attaching himself to any other line of business now there and conducting his business under the name of the resident business. The fine is not less than \$10.00 or more than \$200.00 a day. The license fee is \$250.00 per month.

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# BULLETIN OF PHOTOGRAPHY

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IN WHICH IS INCORPORATED "THE PHOTOGRAPHER" AND THE "ST. LOUIS AND CANADIAN PHOTOGRAPHER"

THE WEEKLY BUSINESS PAPER FOR BUSINESS PHOTOGRAPHERS

636 Franklin Square (cor. 7th and Race Sts.) Philadelphia

FRANK V. CHAMBERS, Editor and Publisher  
A. A. SCHENCK, Business Manager

JOHN BARTLETT, } Associate Editors  
THOMAS BEDDING, }

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VOL. XXXV, No. 900

Wednesday, November 5, 1924

Price 5 Cents  
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## Editorial Notes

*The Christian Science Monitor* devotes an amusing article to the arduous duties of a receptionist, in the course of which some pleasant things are said about this harmless, necessary functionary of a photographic studio. And by a remarkable coincidence, we have been reading a great deal of late about the disappointments of sitters with the results handed them. Rightly enough, our contemporary points out that the receptionist's duties very often include those of conciliator. More often than not, she is the saleswoman, and the measure of her success in that role is the gauge of her value to her employer. She need not, as is pointed out, have read Pater, but if she have

tact, diplomacy and selling ability, she invariably makes good. After all, it is her personality that counts most. And by another coincidence, we have been reading much about personality in studio portrait work. History repeats itself, and the same ideas recur in photography from decade to decade. In this case 'tis the woman that counts.

✱

Thanksgiving is once more within sight, and the prosperous condition of the country gives our readers an opportunity of profiting by the occurrence of this distinctively American festival. The exchange of greetings at or about the date of the last Thursday in November is a wholesome and genial habit, and when these missives have a photographic basis, a portrait or a view, their value is enhanced. And this year, generally regarded, Thanksgiving is likely on the whole to be remarkable for its success. At the present time, the United States is the most peaceful and prosperous country in the world, and there is an abundance for all. That far seeing American, the late J. Pierpont Morgan, left his country an invaluable legacy when he avowed his conviction that the United States, no matter the temporary setbacks and interruptions to



which business might be subjected, would always recover and prosper. We are in that condition of things just now.

✽

Hence we say that to the photographer, Thanksgiving offers a peculiarly rich chance for striking at the hearts and sentiments of the American people. Americans use photography more than any other people on the earth. They pay more for their prints, they do more photography, they use more material *per capita* than any other nation. If the bases of the "black art" were laid in Europe centuries ago, it is the people of the new land who have mainly shown the infinitely ingenious ways in which the products of the camera can be used. Be that as it may, the months of November and December brings the American family into the zones of home and domestic sentiment, and the Thanksgiving reunions that occur all over this broad land of ours should infallibly be graced by photographs—of friends, absentees, relations, near and far, old and young.

✽

Then, treading fast on the heels of Thanksgiving, the peculiarly national and American festival, comes Christmas, the universal celebration of peace on earth, goodwill to men. It is not too soon for the photographer to divert the minds of his clientele into this channel. He should lay in his stock of card mounts, prepare his circulars and suggestions, his advertising, and lay himself out to do a good business, for he is certain this year to find a big demand for his services. The mere reminder to his customers that Christmas is near and that early appointments should be made should suffice to set the ball rolling. There is hardly an individual on earth who, at Christmas time, has not somebody to think of and be thought of, and the photographer is wise if he takes advantage of this fundamental condition of human existence. And then it is a children's festival—and the fact that it is the birthday of a Child should not be forgotten.

Pleasant it is to read that "D. Webster Smith, our popular photographer, is 74 years of age and still going to school. This week he is attending the Eastman school of photography, at Fort Wayne." This from an Indiana newspaper. Well, we are never too old to learn and there is always something new to be learned in photography. The mind is the standard of the man and as we have before pointed out, the reflections and studies induced by photography tend toward longevity. On more than one occasion lately we have had occasion to comment on the circumstance that quite a large number of photographers have attained ripe old ages. As a craft, therefore, photography would seem especially favorable to long life, that is, if it be not too strenuously followed.

✽

Our contemporary, *The British Journal of Photography*, in an article on child portraiture which we quoted from its pages, drew a distinction between children and human beings, implying, consciously or not, as the case may be, that the former were not in the same category as adults. Of course the reference was a slip of the pen, and needs no correction. But it is worth while considering in relation to the main subject, that of photography, on what basis they are usually treated by the photographer.

✽

It is allowed that success in children's portraiture is the acid test of a photographer's abilities in his calling. In the history of the craft, many notable instances stand out where fame and fortune were won in this class of work. As a rule, the photographer succeeded simply because he had the wit or the personality to be able to gain the confidence of the little ones. That is the first essential. But children vary as do their parents, hence the difficulty of photographing them varies in the same degree as with the grown-ups. Yet the difficulty is one to be easily overcome. It all hinges, as we have so frequently pointed out, on the

ego of the photographer—that subtle something in one's make-up, chiefly psychic, which attracts others to us. "Volumes could not say more," to quote Mr. Pickwick. Anyway, we would like the *B. J.* to recant and classify children as human beings. For they are, very much so, as Brother G. E. Brown would find out were he to engage in the business of children's portraiture, as Herbert Lambert does with such great success, and E. B. Core, Robert Faulkner and W. J. Byrne did in the old days.

✽

Quite a large batch of advertisements and press matter relating to the opening of new studios in various parts of the country has reached us lately. Some of the former occupy considerable space in the newspapers, are boldly displayed, and in many cases are attractively illustrated. This is as it should be. In recent years we have noticed an increasing tendency on the part of photographers to avail themselves of the advertising departments of the public press, and we think the policy a good and profitable one. The photographer, after all, has something to sell and the louder he cries his wares the more likely he is to attract customers for them. If we do not specifically notice the announcement of these new openings here, it is because there is little of novelty in the substance of the matter printed. But the fact is, nevertheless, worth noting that prosperity is the order of the day in professional circles.

✽

The usually up-to-date *New York Times* nodded recently, we think, in printing a special article captioned "What's a Receptionist? Ask the Photographer." It implies that the word itself is new, which, of course, it is not, and then the deliverance proceeds to discuss the duties of the receptionist in a more or less airy fashion. There is no gain-saying the fact that pleasant reading is made by the author (or authoress), but one cannot efface an impression of belatedness on

scanning so much waste of space, except, of course, we regard it all as so much gratuitous advertising for photography. Assuredly, the photographer, like every other producer, needs and employs help. That goes without saying. Some editors at times are curiously behind the times in filling their pages. But a fellow feeling makes us wondrous kind. It is hard to be brilliantly original perennially, even in New York journalism.

✽

Novelty and alertness characterize the advertising efforts of E. L. Miller, who is opening a new commercial studio at Tulsa, Oklahoma. He was an aerial photographer during the war. His experience has decided him to specialize in airplane views. He will surely attract considerable attention to his other work on that account. After reading of Mr. Miller's exploits above the earth, it seems prosaic to read that he will do commercial photography of all kinds, including home portrait work. But popular and exciting as extra-terrestrial photography has become, there will be no diminution in the volume of work turned out directly on the earth. Besides, the exposures made in the air will continue to be developed and printed on *terra firma*.

✽

Lady—"Tobe, I'm sorry to hear your wife got a divorce."

Tobe—"Yessum, she done gone back to Alabama."

Lady—"Who will do my washing now?"

Tobe—"Well, mum, I'se co'tin' again, and I co'ts rapid."

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# ASSOCIATION NEWS

Published under the authority of the Board of the Photographers' Association of America,  
under arrangement with the publishers of Abel's Photographic Weekly  
and the Bulletin of Photography

S. R. CAMPBELL, JR., Secretary, P. A. of A., 722 Bond Building, WASHINGTON, D. C.

## That New Name for the School

We have heard that it is a hard job to sell perfectly good gold dollars for five cents apiece and, in fact, we have been kicking ourselves the past four years for not merely putting out our hand to take a dollar bill that was offered by one of a group of young fellows, to every machine passing a certain corner. In both of these cases, the money looks too easy—we get suspicious and refuse to accept for fear of a trick some place. Is that the feeling about the offer of the P. A. of A. in regard to the prize of \$25.00 for a new name for the School of Photography at Winona Lake, Ind.?

Well, we can assure you, there are no strings attached to the offer. It was made before the Convention at Milwaukee, last August, and holds good on suggestions received up to December 31st. Is it possible that a mere handful will venture a two-cent stamp or even a penny post-card to take a chance on \$25? You will all speculate two or three dollars worth of material on the chance of taking an extra order in pictures, but oh how few will risk one cent with a chance to increase it 2500 times?

In the batch of suggestions received, we have some good ones, but none so good that it might not be improved upon, so there is still plenty of opportunity for new ones. Great Day—we should have at least 500 names to submit to the Board next January to show any kind of competition, and in this number should be one idea from each and every student who has attended the

School in the past three years. Beckstrom, Souren, Miss Tate, Luce, Knight and some others have sent in new names. How about a line from—well, I guess I won't mention all the names. Without looking at a record, I could run off fifty live-wires who should be right on tap with offerings that would make the Board go into an extra session before a decision was reached.

Here's the point. In another six weeks you will all be so tied up in getting out Christmas orders you won't have time to even read your photographic periodicals, not to mention write letters or postcards. But now, the first of November, you can jot off a card with your idea of an improved name for what has been known heretofore as "Winona School." Try to get away from the word "School" and also incorporate the name of the founder of the School, the P. A. of A., either by name or initials, and don't stick to Webster if you can coin a good snappy name.

Charley Hallen, in New York, sent in an inspiration accompanied by the suggestion that we "Have the stationery printed and send him the check." Always knew Charley was a fast worker.

✱

Contributors to the Julius C. Strauss Memorial Fund are still sending in their donations, the following having responded since our last announcement: Hammer Dry Plate Co., G. A. Cramer, Howard D. Beach, F. Dundas Todd and Benjamin J. Falk.



## Portraiture Out-of-Doors

It has been well said that a portrait may be made anywhere where the light is consonant, which implies a knowledge of the means of illumination suitable to effect artistic presentation of the subject, and this, we might say, is conditioned by the ability of the artist to appreciate what a good and true portrait is. If the photographer cannot tell whether the lighting of the portrait is adequate to a beautiful and true representation when he is examining the image on the ground-glass, all the set rules, aphorisms, etc., supplied for his edification will avail him naught. All the manipulation of blinds and screens will not, even by happy chance, produce something worthy the name of portrait. Nor will the possession of the best appointed studio help him to a comprehension of good portraiture, further than to facilitate in the toning down of the glare of light incident upon portraiture out-of-doors.

The freshness and naturalness of a good outdoor portrait often puts to blush the smoothed-out caricature of the human countenance we sometimes see in the show case of the professional who depends only on the possession of the best means of manipulation. The broad canopy of heaven may be made the dome of a studio without the mechanical aid of the carpenter and glazier, if but judgment, taste and artistic feeling possess the operator.

To give special formulae, even if we were able, by which good results may be had out-of-doors, or for that matter in a fine studio, would be useless, for it would pre-suppose the ability to make application. The set rule about angle of 45 degrees is well to keep in mind, but it is futile to expect that it will work automatically, or perhaps it does work too automatically, giving a stereotyped presentation, which is invariable. Besides, how seldom do we see people under this style of lighting, or how few of the great painters have recourse to it? On the other hand, how many striking and, may we not add, charming portraits indoors or outdoors,

present themselves in other conditions of illumination—in living rooms and even in the trolley cars or along the street.

Now let us advise how profitable it is for the student to study at all times these chance presentations and suggestions, and adapt them to conditions presented at other times.

Portraits of this character make some of the most beautiful effects when the principles on which the effect is had are studied out. Study the lighting of faces everywhere you happen to be, get comprehension of the way the light acts, where the high-lights are, the shadows and the deep shadows, and the spot-lights on the eyes. Note the surroundings and the way the light comes in, its angle as regards principal source and its reflections. Now, it is not difficult to shut off from outdoor space a little enclosure, we will call our studio, where we may get up our conditions for artistic lighting.

You may call into requisition a few sheets and coverlets and the clothes props, and quickly make up what you want, provided, as we said, you do know what you are after. You have thus at control the full value of your light and the ability to mould or modulate it to your desire; that is, to have it soft if needed, or on the other hand, more intense if called for, by screens and curtains of muslin. If you are blessed with a garden of some size and there be no unsightly wooden fences in the line of sight, you may expeditiously call the natural scenery into service for a background which has paramount advantage over the artificial scenic landscapes of the professional; or if you want a plain background setting, the various colored packing papers serve as well, and often better than the painted backgrounds of the studio. Always choose a north light, if it is securable. You can work with light from the other points of the compass to be sure, but the north light is softer, being really a strong reflected, not a direct, light. The intenser lights from south, east

or west will have to be screened to lessen the intensity, unless it be an overcast day, when practically they are the same as screened light. When you have selected the principal light, curtain off with opaque drapery the sides of your enclosure and have a canopy or two of dark stuff overhead, so fixed that you may let in what top light you find necessary. You must not, however, have too much top light, as it casts downward shadows, but you may need a little to carry out your light scheme. Paper is easier handled than fabrics, and you may punch a hole in it of any size for ingress of a ray of light.

Reflectors are excellent accessories in portrait lighting, but used injudiciously, that is, run up too close to the shadows, they are objectionable for they flatten out the shadows and deprive them of luminosity. Move them up to the shadow slowly until they just light it up, not destroy it. Some-

times reflectors are wholly unnecessary. The time of day helps to make good portraits. Don't expect anything fine with exposures made at the middle of the day when shadows are vertical. Early in the morning or at eventide, most pleasing results may be had. You may need to roll up the curtains quite high at times, and there is no need of screening unless the sun shines directly in that direction. The unscreened light, about eventide, is generally modulated.

Look for the line of high-light along the bridge of the nose and the bright spot on the forehead, and then you may be confident the rest of the lighting will be all right. It is good practice to have the subject gaze at something dark and not of too small dimensions, so that the eyes may be restful. And it is also advisable to use a screen for the lens when making the exposure. Not only portraits but genre groups and story pictures may be made outdoors.

## Management of Personal Defects

The many accidents, attendant upon our artificial mode of living, naturally tend to impair the beauty of humanity. The blemishes of form and feature are more palpably in evidence in mankind than among the lower animals, where natural selection eliminates the unfit. Of a consequence, therefore, the portraitist is up against personal defects in the model and is obliged to study how to eliminate or minimize them, so as to make his reproduction acceptable as a work of art.

It goes without saying, that a portrait, whether by the painter's brush or by the silver sunbeam employed by the photographer, must be an intelligible representation of the original. It is necessary to preserve the individuality of the model, to give expression of personality. An idealized portrait, however skillfully done or with what beauty conferred, is of necessity a misrepresentation. The word ideal may imply generalization of beautiful forms to a unified conception but it is not significant

with misrepresentation. The intense personal character of a portrait gives it a permanent interest. It is, after all, the most human of representation. It fascinates, because like the human face, it seems to be questioning you for your opinion of it. The photographer is prone to say that he is obliged to take the subject for better or worse if he is to preserve this individuality. But this is mere evasion of his responsibility; he dare never take the subject at its worst, any more than he may venture to idealize it out of all resemblance to itself. If we look upon the flaws of nature as accidents, as something adventitious and not essential to the truthful expression of the model, have we not, as artists, the prerogative to seek suppression of the obvious intrusions?

May the artist not decorporalize the mole, pimple and wart, or exorcise the cast in the eye, as legitimately as to obliterate pits from small pox? But he must study what are accidentals, and what are indices of character and temperament. The model may

have acquired, in life's history, furrows across the brow or delicate expressive wrinkles extending from the corners of the eyes, which you may obliterate in your endeavor to idealize the face, to the injury of the beauty of expression. But even congenital defects may be removed, such as strabismus, without compromise of your artistic integrity. A cross-eyed subject is justified in demanding that the artist conceal by his "most potent art" such natural defect which militates against the true image and superscription of the face.

Is there any dishonesty to the face to so manage the pose that the eye which turns most toward the nose is directed to some object in the opposite quarter to its vision? Thus, without the least risk of impairment of the likeness, this blemish in the beauty of the countenance is dissociated. Again, from loss of teeth or some other casualty, one side of the face may be made longer than the other. To disguise this unpleasant outline, let the longer side be placed nearer the camera, whereby the parts beyond the point focused upon are, naturally, somewhat enlarged; since the lines issuing from the point focused at, (unlike the parts in perspective which converge to a point) diverge in directions corresponding to the curves of the lens. The aspect of the features on the shorter side of the face, by this means are magnified and thus brought in better relation with the other lines, improving without misrepresenting the face. No stout person will object to having the obesity lessened; or what liliputian is there who would not be grateful for adding one cubit to his stature. So, too, the lank individual would acclaim you blessed for more rotundity of form. If the model be decidedly corpulent, the posture should be decidedly erect, even leaning a little forward so that the face, when brought in focus of the lens, may be as far toward the line of the front as is the waist. Thus the unduly magnification of the bust is obviated, and the whole figure actually reduced in proportions.

Generally acceptable, is a two-thirds view

of the figure and nearly a front view of the face of a bulky figure, the eyes being directed toward the camera. An over-tall figure may seem less lanky by inclination somewhat toward right or left of the perpendicular or by being taken seated. The improvement is marked in all these devices which might seem trivial suggestions.

In presenting the bust picture of a large subject, the camera should be nearly, if not, just on a line with the chin. The photographer needs to be more particular in the height of the sitter relative to the camera than the painter, for he must calculate for foreshortening. The truth about noses depends upon elevation or depression of the camera. When the model has a short nose or short ridged nose with rather long base, exhibiting the nostrils, particular care must be had in observing effects of foreshortening. The portraitist should study physiognomy and be in position to quickly size up the face of the sitter and determine the treatment without fussing.



### The Freedom of Photography

The Washington legislator who will free photography from its present incubus of taxation will earn the gratitude of many thousands of the craft in the United States. The lenses and cameras of many thousands of craftsmen are unjustly taxed, as we have many times pointed out. Their removal can only be effected by Act of Congress and this in its turn will result from individual agitation among the members of the House of Representatives.

It is therefore up to the photographer to move in this vital matter. And the course he should select is to urge his Congressman, or would-be Congressman to support an appeal for repeal. We therefore impress upon photographers the vital necessity of bestirring themselves in this important matter. The necessity for taxing lenses and cameras no longer exists. There is neither reason nor justice in it. The tools of a man's trade should, by the elements of



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human right, be exempt from the imposition of any kind of tax. They do not come within the category of luxury, they are a necessary of life, and, therefore, should be unmolested by Caesar.

Caesar, in this case, sits impersonally at Washington, D. C. He can easily be approached and persuaded to amend the error of his ways, *if our readers will do their part and write or see their Congressmen on the subject.*

*Fiat justitia roerat coelum*, which, being freely translated means let justice be done though the Heavens fall.



### Are You Fully Insured?

FRANK FARRINGTON

A noted business expert has said that no business has any right to exist if it will not from its gross profits take care of the cost of keeping the entire investment secured against loss by fire.

Scarcely a day's newspaper reaches us that does not tell of some place of business (perhaps a photographic studio, perhaps not) that has been damaged or totally destroyed by fire. In addition to mention of the fire and its extent, there will usually be the statement that the property was "fully insured," "partially insured," or—fatal word—"uninsured."

If you are one of the business men whose property is only partially insured, just why is it that it is not fully insured? Perhaps you reason that you can take a loss of part of the value of your business property without disastrous effects, though a total loss would be too much. So you take the chance of as much loss as you think you can handle.

Well, a thousand dollars is a thousand dollars, whether it is the first or the last thousand of a loss. If it is worth while to insure against the first thousand dollars of loss, why isn't it worth while to insure against the last thousand? The rate is the same on each proportion of loss. It costs you only five times as much to carry \$5,000 as to carry \$1,000. If insurance is worth

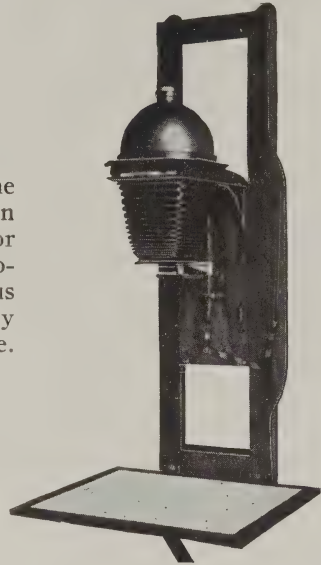
## SOME WORTH-WHILE FEATURES:

- Projects six diameters.
- Takes no floor space.
- Special  $f4.5$  lens.
- 400-watt lamp.
- Occupies only 32 inches in width wall space.
- Independent focusing feature; this enables the operator to take out the regular lens and put in any short focus lens for making reductions or lantern slides. In using any lens but the one supplied with the outfit, it would be necessary to focus by hand (the old way), this can be done easily and requires very little time to make the change.

*At your dealer*

WRITE US FOR DESCRIPTIVE CIRCULAR

## THE CALLIER ENLARGER BRUSH, COLORADO



carrying, why not insure fully and be fully protected?

The cost of fire insurance on your studio property is a part of the expense of doing business. You include your fire insurance premiums in your gross expense. You plan to make your prices such as will take care of all your expenses. Whether your insurance premiums are large or small, you have to take care of them in estimating your gross profit mark-up. If you figure your profit closely, you put expenses into prices and patrons pay them.

You may yourself be willing to take some loss through lack of complete fire insurance coverage, but how about your creditors and your family? You need to protect them to the fullest possible extent. That protection is more important than saving a few dollars this year on reduced insurance premiums.

✱

You can't be mean and be happy, any more than an orange can be sweet and sour.

## Your Representatives

Would you like to employ representatives—salesmen who would place your work before prospective clients, and point out how you could serve them?

Well, you do!

Every print you send out bears your name; it lives with them, telling them every day that "Blank of Broad Street" makes fine pictures. By the most inevitable of laws, it breeds in them a desire for a picture of themselves or of their family, and insists especially on your suitability for the job of making it.

That is so if the pictures are all that they should be.

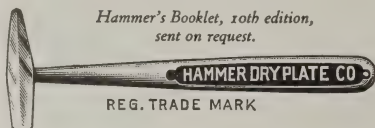
If the portrait was not your very best—if it was flat, lifeless, wooden, it would not breed a desire for a picture of themselves into anyone, and it would hardly suggest that you were the ideal man to do the job, anyway.

So you see the importance of never send-

*Please mention "Bulletin of Photography" when Corresponding with Advertisers*

## HAMMER PLATES

are coated on clear, transparent glass. They excel in speed, latitude of exposure, brilliancy and fulness of detail with wide range of color-values.



*Hammer's Booklet, 10th edition,  
sent on request.*

### Hammer Dry Plate Company

Ohio Avenue and Miami Street  
ST. LOUIS, MO.

New York Depot, 159 W. 22d Street  
NEW YORK CITY

ing out work below your best standard. Perhaps it is only an order for a half dozen cabinets—yet each of these may go to separate people; and if the work is really bad, six prospective customers will be given a distaste for photographic portraiture. Rather a startling thought, is it not?

This is in no way a criticism of cheap work. A post card can be as effective in its own way as the largest productions of a high-class studio. But let it be a good post card. Whatever class of work you do, see that it is at least technically clean, well mounted, neat and attractive.

The photographic studio is almost unique among businesses in having a valuable advertising medium costing exactly nothing.

Your pictures tell their own story and if they are really worth while, you will receive the benefits of this advertising for years to come. On the other hand, inferior workmanship will reflect on your studio and naturally the result will be a big loss in dollars and cents.

Every pleasing picture you send out is an invitation to your studio—every dozen prints will probably represent you in a dozen different homes.

Will they do you credit?—*Photographic Poster.*

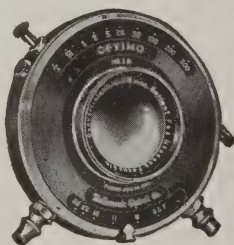
✽

I saw her in the ball room,  
A figure most divine;  
A shape that Venus might have liked,  
Superb in every line.  
I saw her at the seashore,  
The contrast made me sigh;  
I cannot help believing now  
That figures sometimes lie.

## Save 25% to 60%

ON SLIGHTLY USED

### GRAFLEX, CIRKUT, VIEW and AMATEUR CAMERAS



Our Bargain Book and Catalog contains things that the professional and amateur photographer needs.

SEND AT ONCE  
FOR YOUR COPY

You will find the most up-to-the-minute Cameras, Lenses and supplies of every description, both used and new, listed therein at startling reduced prices. Thousands have been pleased with our Bargains and business methods. We can do the same for you. Every item is guaranteed and a

#### 10-DAY FREE TRIAL

is granted, after which time, should the outfit prove unsatisfactory, same can be returned and your money will be refunded. Can anything be fairer or squarer?

CENTRAL CAMERA COMPANY  
112-M, South Wabash Ave., CHICAGO, ILL.

### PRICES FOR COMMERCIAL PHOTOGRAPHY

We have printed on Index Cardboard Mr. Chas. P. Rice's price-list for commercial photographs that appeared in the BULLETIN OF PHOTOGRAPHY and we will mail three copies to any address for 25 cents.

BULLETIN OF PHOTOGRAPHY :::: 636 S. Franklin Square, Philadelphia



# Mr. Progressive Photographer

TAKE YOUR SCHOOL PICTURES

## THE WILLSON WAY



Six finished pictures as above, in strip form, including negative, cost you less than  $2\frac{1}{2}$  cents. (Size of each picture,  $1\frac{3}{4} \times 2\frac{5}{8}$ .)

Pictures sell at 10 cents each. You can photograph 1,000 subjects per day. Total material cost about \$25.00.

Now is the time to

### INCREASE YOUR PROFITS

DO IT WITH

### WILLSON EQUIPMENT



*Capacity, 1,100 exposures at one loading.*

## THE WILLSON WAY

PHOTOGRAPHING pupils of schools, students in colleges, employees of industrial plants, clubs, members of organizations, etc.

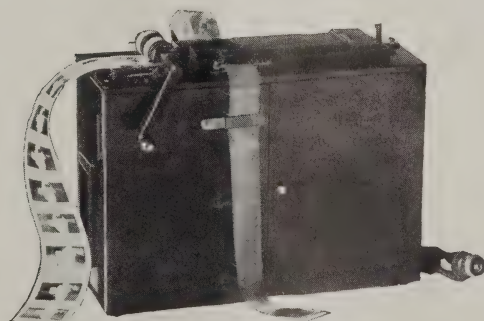
POSITIVE IDENTIFICATION NUMBERS of each subject on the negatives if desired.

GROUP PICTURES FROM ORIGINAL NEGATIVES  
LARGE PICTURES FROM SMALL NEGATIVES



IDENTIFICATION

Write  
for  
Catalog  
Dept.  
F



*Willson Automatic Printer*

Complete Equipments  
Prices at  
\$250.00  
365.00  
500.00  
Sold Direct

## Vicam Photo Appliance Corporation

1224 Belmont Avenue, Philadelphia, Pa.

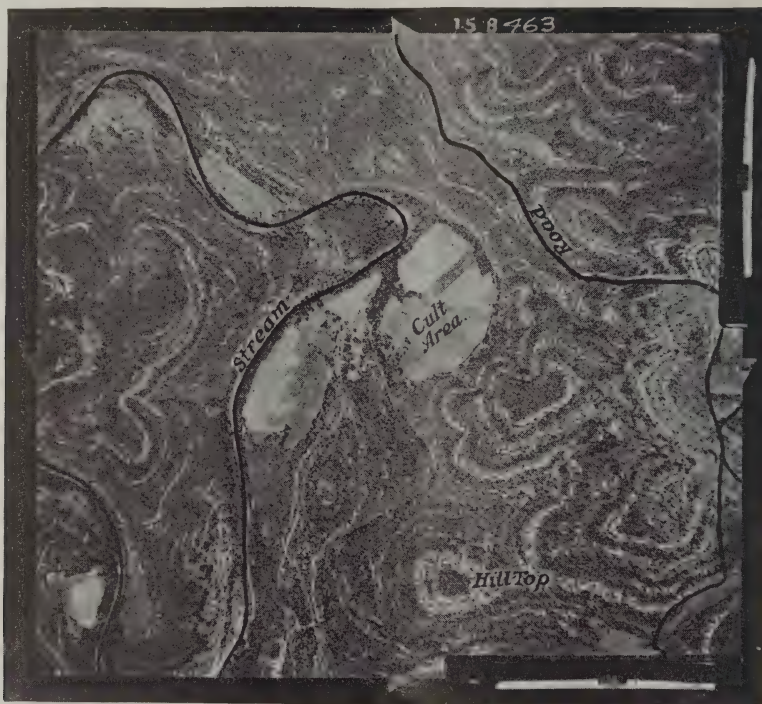
## Geodetic Survey by Aerial Photography

By the courtesy of Mr. James Arnold, of Philadelphia, we have opportunity of publishing a graphic description of the way in which topographical survey is made by the air service photographer.

It is the more interesting because it is a direct report of a skilled air service man, Lieutenant E. C. Lynch, whose photographs are marvels of accuracy, presenting a magnificent display in a bird's-eye view of an

nary De Haviland plane was used for this important photographic work, the camera having a special apartment to accommodate it and its appliances in the cockpit of the plane.

It was designed by Major Bagley, of the corps of engineers, so as to completely cover the ground gone over with as few flights as possible. This feature was found essential in the employment of the camera



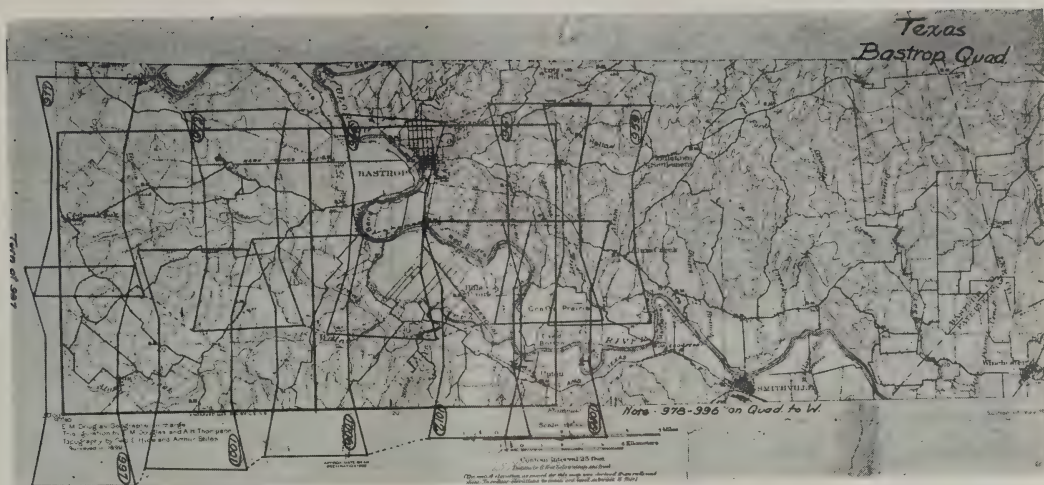
Photograph showing how the formation of the ground causes the vegetation to take the form of contours.

extended area of Texas. Our account of the way the photographic maps are made is derived from the personal narrative of Lieutenant Lynch, which he contributed to the *San Antonio Express*. Unfortunately, we cannot publish, by reason of its length, the entire article, which is intensely interesting as a record of personal experience, and so must confine our account to description of the apparatus and its application. An ordi-

in war service, because the airplane must do quick work in its straight and steady flight, which makes the ship an easy target to the enemy. It is really an instrument like a transit, inasmuch as its photographs are marked along the edges with notches which allow the engineer to make accurate adjustments when the map is made use of.

The camera is an ingenious affair. It really is a triple camera, the three elements





Section of U.S.G.S. Sheet, copied photographically, showing the two  $7\frac{1}{2}$ -minute quadrangles covered, how the photographs are plotted and marked, and how the adjacent strips overlap.



One of the oblique pictures made without transforming to the scale and plane of the centre print. Notice how parallel lines converge toward the outer edge.



being rigidly fastened together, making a single unit. The exposures by the three cameras are thus made on the one roll film, the film following a white line marked on the face of the camera. The lenses are the best for the special purpose and photographs can be taken from an altitude of

duties of the aerial trip are shared by the pilot of the plane, and so the photographer can devote entire interest to his work, while the pilot takes care of the passage. For he must keep the ship on a level while he progresses and take note of points by which return flight must be made. He must be



Tri-lens photograph, ready for use in making maps. The outside prints have been tra

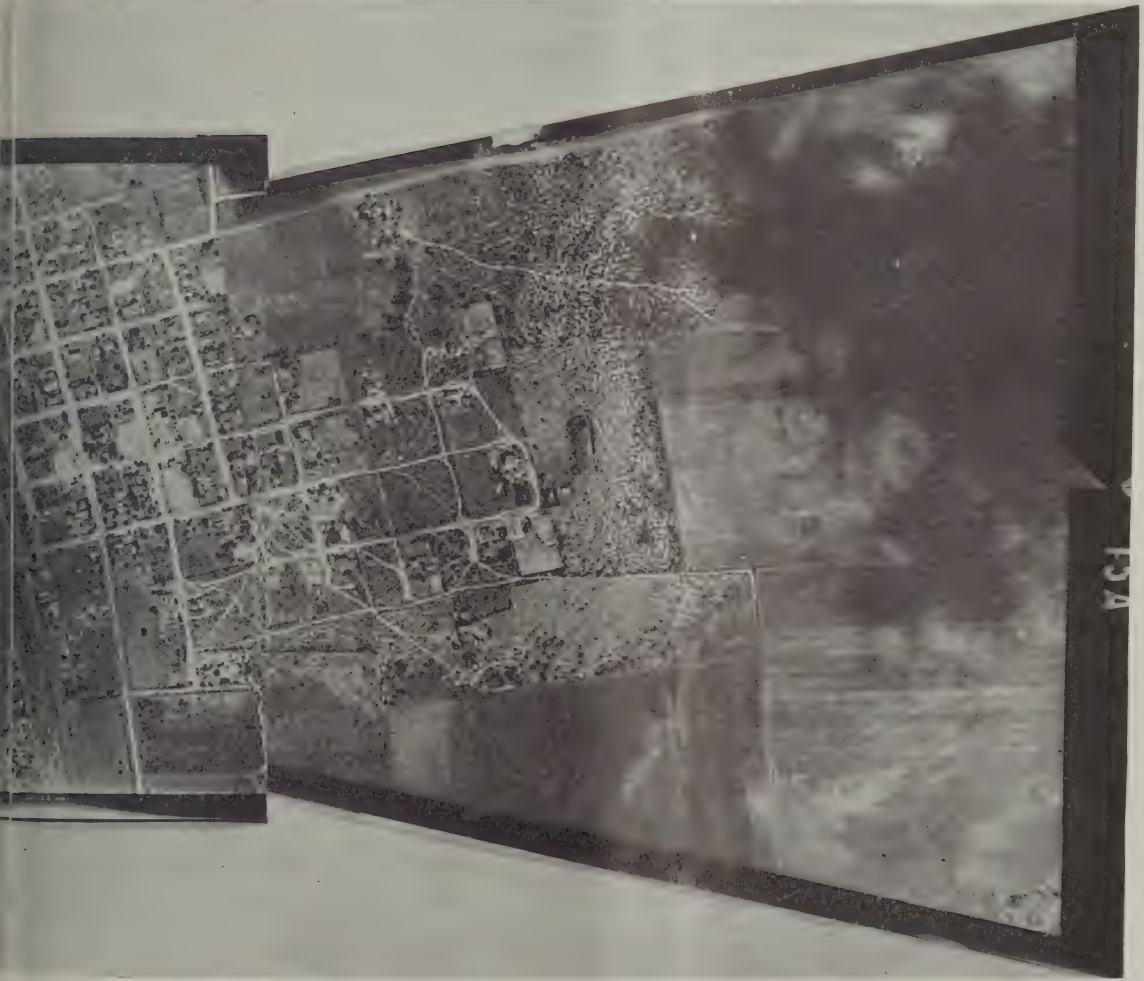
12,000 feet; each photographic impression thus covers a surface of two miles by seven miles. The film is a supersensitive emulsion and pictures may be taken late in the day. Each roll weighs twelve pounds and is three hundred and eighty feet long and six inches wide, giving one hundred and ninety exposures to each roll of film. The

accurate in all this, since the two consecutive strips must overlap fifty per cent, so as to insure complete covering of the ground.

And the photographer is no less busy. He must watch the levels of his camera and make exposures so that each will overlap the last one by sixty per cent, and attend to the feeding of the film. The films are

developed at the end of the journey; three hundred prints have to be made in a specially devised apparatus, which corrects for the inclination of the two outside cameras. An arc light is used in printing. The prints are consigned to United States Geological Survey Bureau, where the data is taken

contours. The finished map now goes back to the capital, to be engraved and printed in its final form. It is refreshing to find out that photography not only furnished a more accurate map of territory, but also that the method saves the government a quarter of a million dollars.



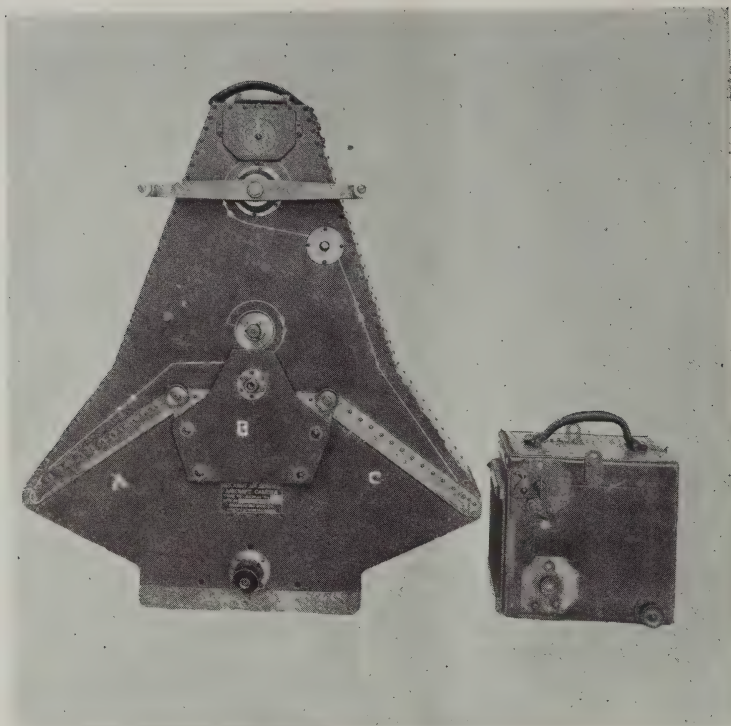
and to the same scale and plane as the centre print. The scale is about 1/10,000.

from the photographs and arranged on a sheet of special paper, to a certain *scale*.

The roads, towns, houses, streams and cultivated fields, swamps, etc., are shown in bird's-eye view on the map. The data is taken from the photographs and placed on a "Field Sheet" which is sent to the field. The topographers then add the names and

There was 11,500 square miles of mapping done of Texas. There is also a marvelous saving of time and expenditure of human effort. The topographer no longer is obliged to spend weeks tramping over small areas. He can board in town and have all the luxuries of home life, escaping temperatures sometimes over 100°, working





Tri-lens Camera compared to the ground Graflex.

in an atmosphere which calls for fur coats, far from mosquitoes and other annoyances of a tramp.

"The United States Air Service has a great field wherein it can assist the Federal Government in making aerial photographic maps of its river and harbor work, deep water port development, boundary disputes, map making and revision. By doing this work a great deal of time and money can be saved. The air service, though willing and anxious to do this work, is hampered by lack of funds, ships, photographic equipment and personnel, as well as the money to operate them. Its aerial photographers realize that in the future the air service will obtain almost all the data for maps, and are waiting for the chance to prove that they are right.

"There is also another matter which is of interest to the air service, but does not come often before the public eye. That is the development of an air service reserve. Pilots who left the army after the war are

reaching the stage where they are losing what they and their comrades paid so high a price to learn. Pilots cannot be made overnight as platoon leaders. A platoon leader can make a mistake without serious consequences, a pilot often pays for his mistake with his life. A reserve of some sort is the only logical insurance for the future protection of this nation. Yet it does not have to be a constant drain on the treasury and a text for pacifists.

"Commercial aviation is the solution whereby this country can have an adequate reserve that will earn money for the people by improving and speeding up transportation and communication. This country is far behind Europe in all phases of commercial aviation except aerial mail and aerial photography.

"Commercial photography has not been behind the times even though there is little demand for its services. Take an example in aerial mapping alone. There is the State



of Texas. It is less than 20 per cent mapped and of that 20 per cent practically all the maps need revision. Many areas are covered by maps made in 1883 and 1886, which have not been revised since that date."

Although airplane photography had its birth and tentative development from the exigency of the "great War," yet the important uses to which it was put, argued for its definite value as an agent of peace economics. Since the termination of the war the appliances for practical performance have been simplified and much enlarged upon and improved.

The United States Government does everything to further its progress, and is in no way competitive with private aerial photographic companies. It is now employed only for official surveys for mapping districts, inaccessible by the ordinary survey methods, and for geographic map delineation of districts, superseding by its accuracy the best work of the surveyor, giving the actual conditions of the surrounding country and general "lie of land" with minute detail and with great saving of time and labor.

A vertical aerial map by photography is akin to the ordinary map but possesses at the same time many advantages over it, because the personal equation of error is eliminated and the assurance is given of mathematical accuracy. As a guide it is infinitely superior to what the most painstaking draughtsman can effect. It may be referred to for definite location at any time, for fixing at a glance the exact spot within the easiest radius of travel. Future travel guide books will have to be furnished with aerial views.

The bird's-eye view has always been resorted to as giving a comprehensive outlook, but in the aerial map we have the advantage that the entire form and location of historic buildings are accurately revealed. The real estate operator will exhibit to prospective purchasers the exact site of property, the nature of the surroundings, and

## Softly Rounded Portraits



full of personality, alive with likeness and expression, are the certain result of using a lens that gives just the right degree of diffusion—

## HYPERION

### Diffusion Portrait Lens f4

It insures artistic diffusion, subject to perfect control of the operator, and eliminates all but the most casual retouching. A careful trial of its possibilities is urged through your dealer—or, write to

## GUNDLACH-MANHATTAN OPTICAL CO.

841 Clinton So. Rochester, N. Y.

## Photographic Facts and Formulas

By E. J. WALL  
F.C.S., F.R.P.S.

THIS book is a wonderful addition to photographic literature, containing, as it does, 969 working directions, tables and formulas, covering all departments of photography.

Indispensable to every photographer.

It is handsomely bound in cloth,  
386 pages.

PRICE \$4<sup>00</sup> PER COPY

FRANK V. CHAMBERS  
636 South Franklin Square, Philadelphia, Pa.

*Please mention "Bulletin of Photography" when Corresponding with Advertisers*

## Photography as a Scientific Implement

**T**HIS book is the collaboration of thirteen authors, each an expert in his line. The first four chapters are concerned with the development of the plate and the optical and chemical features of the subject, and are invaluable to every serious worker, as each is an authoritative summary of practically everything of importance on the subject. The remaining ten chapters are concerned with the applications of photography to various branches of science and industry. It is, without doubt, one of the most valuable photographic publications in print, and one which should be in the possession of every photographer.

ORDER DIRECT FROM PRICE, CLOTH, \$9.00

**FRANK V. CHAMBERS**

636 South Franklin Square, Philadelphia

the means of transportation. The subject may thus be visualized and improvements or alterations discussed before the contract is signed. Advertising agents are learning that aerial photography attracts unusual attention.

Hotels see their significance for illustrating central location, accessibility to transportation, theatres, shops, etc. Already we are seeing newspapers and magazines featuring aerial photographs of topical events, views of accidents, fires, floods, or civic demonstrations. Engineers and constructors are convinced of the importance of air views to show definitely the progress of work. In pure science, too, their value is made use of in indicating the character of the soil and rock, the effects of erosion and the trend of strata. Aircraft at the same time gives promise of extending the scope of the crop reporter enabling him to give more accurate reports. The aerial forest fire patrol has in the past four years discovered 4,000 forest fires in California alone, thus conserving the forestry of America.

✱

### "It's Me"

At the house of a friend the other day, says *The British Journal of Photography*, we saw a somewhat novel application of photography which we think should interest many of our professional readers anxious to offer customers something extra and out of the ordinary for the Christmas season. The article was a rag doll of the usual kind but with the customary primitive countenance, of two buttons for eyes and bits of threadwork for nose and mouth, replaced by a photograph of the youthful owner of the doll. Hence the title of this paragraph, which was a phrase constantly on the lips of the little girl in showing this new acquisition to visitors. We learned that the face had simply been printed on sensitized silk and that the showing of this doll to other children had had the result of bringing an inconvenient number of requests from par-

## The Portrait Studio

FOURTH EDITION

A small book (5x7 $\frac{1}{4}$  inches) crammed full of information on everything the portrait photographer of experience wants to know relative to the construction of studio arrangement of light, and various contrivances for manipulation in getting effective portraiture. The essential only is considered; but all that is needed is here.

*Send for your copy today  
Only 75 Cents, Postpaid*

**FRANK V. CHAMBERS**

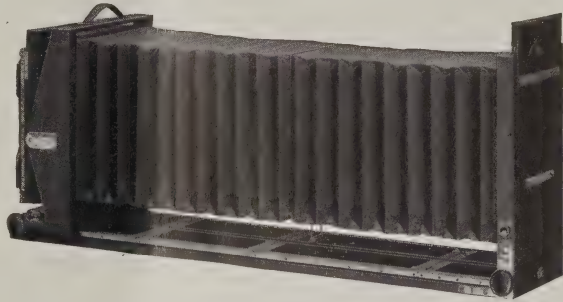
636 South Franklin Square, Philadelphia

*A really adaptable*

## COMMERCIAL OUTFIT

is one which will do a great number of different classes of work and do each well. The F. & S. Commercial Cameras have been designed to

serve every need of the commercial studio. Rigidity, great bel-



lows extension, marvelous smoothness of operation are built-in qualities. A four-section bed adapts these cameras to almost any lens. The Crown Tripod and Crown Tilting Tripod Top are ruggedly constructed for heavy duty, at the same time giving rigid support up to  $5\frac{1}{2}$  feet above floor level and any angle between horizontal and vertical. These three units make up a really adaptable outfit.

F. & S. Commercial Camera 8 x 10 \$125.00

F. & S. Commercial Camera 11x14 175.00

Crown Tripod No. 4 - - - - 12.50

Crown Tilting Tripod Top - - - 3.50

*Ask your Stockhouse*

**EASTMAN KODAK COMPANY**

*Folmer & Schwing Department*

Rochester, N. Y.



## Reliable Photo Supply Houses

### BELL PHOTO SUPPLY CO., Inc.

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410 Wood Street, Pittsburgh, Pa.

### CENTRAL CAMERA CO.

Everything Photographic

112 S. Wabash Avenue, Chicago, Ill.

### EASTMAN STOCKHOUSE, Inc.

(Eastman Kodak Co.)

Madison Ave. at 45th St., NEW YORK, N. Y.

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Autochrome and Ilford Products

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### GEORGE MURPHY, Inc.

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Our Monthly Magazine "Snap Shots" Free

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### Western Photo & Supply Co.

Photographers' & Photo Engravers' Supplies  
208 N. Wabash Ave., Chicago

### WILLOUGHBY

110 West 32d St.

New York

Everything Used in Photography

### ZIMMERMAN BROS.

(Eastman Kodak Co.)

380-384 Minnesota Street, St. Paul, Minn.

ents of the latter for photographs which they could "mount" in a similar way.

This little article is worthy of repetition here in America and, so as to assist our readers in following the scheme, we append a formula for sensitizing fabrics:

Salting bath varies with the thickness of the material. For heavy goods:

Gelatine .....	250 grains
Magnesium Lactate .....	200 grains
Salt (Common) .....	250 grains
Hot Water .....	100 ounces

For thin material (cambric), use only 50 ounces of water. It is best to wash out the dressing before salting.

### SENSITIZER

Put the dried, salted fabric in the following bath:

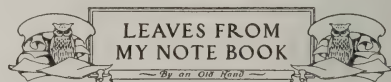
Silver Nitrate .....	30 grains
Distilled Water .....	1 ounce

Immerse for 5 minutes. Remove and pass immediately after draining in

Citric Acid .....	250 grains
White Sugar .....	250 grains
Water .....	100 ounces

and let dry thoroughly (in the dark).

It is best to filter all the solutions first. Print rather deep.



Thomas Bell, the London advertising manager of Kodak Limited, is a shrewd man. He gave a talk recently to a few hundred photographers at Chester, England, and told them there was only one remedy for poor trade in professional work, namely, advertising. The address, printed in a recent number of the BULLETIN OF PHOTOGRAPHY, is terse, but full of sound sense. Photographers, as a rule, are indifferent advertisers. Unlike "the butcher, the baker, the candlestick maker," they do not make much noise about their wares. Quite recently I have toured the less frequented parts of this great city (Philadelphia) and

I have been astounded to note the number of "little" photographers tucked away in odd corners, afraid, as it were, to assert themselves among their fellow-tradesmen. Now, why is this?

\*

For the photographer, after all, as Mr. Bell points out, is a tradesman. He has something to sell, or trade. Mr. Bell was once a photographer, now he is selling photographic goods, evidently with great success, by the position he holds. So all the more importance attaches to what he says on the subject—in fact, of late years, I have not read anything which goes so directly to the roots of things with such sureness and directness. Photographers are surfeited with art and technicalities, but very few of them appear to have grasped the fundamental fact upon which Mr. Bell insists, namely, that they have something to sell.

\*

I once heard a millionaire movie man say, "Anybody can make a picture; it takes a clever man to sell it (or book it)." The success of the colossal American motion picture business is due almost wholly to advertising. And the "movie" is, I have pointed out many times, only a branch or development of photography. It is a form of roll film. And if the man who shows these things in his theatre did not advertise, where would he be? Only, he calls his advertising "exploitation." So, paraphrasing my movie friend—"Anybody can make a photograph; it takes a clever (or hard-working) man to sell it."

\*

It cannot be too strongly insisted upon that the public demand for photographs is unlimited. We are less than a hundred years old, as Mr. Bell points out. At one time (within my recollection) people bought photographs because of their novelty. Now they have to be sold by advertising, like other goods. The same thing applied and applies to the movies. In the course of my recent reading, I came across a deliverance by David Blount, of the old-established firm



*These children are being cured of tuberculosis at  
Perrysburg, New York, by fresh air and sunlight.*

## Have you tuberculosis? Wait! Are you sure?

SCIENCE has discovered that the germs of tuberculosis enter the bodies of seven out of every ten people during childhood. You are probably already infected. You are in no danger from tuberculosis so long as you keep well and strong enough to resist the attack of the germs.

There is an organized war against tuberculosis, carried on by the Tuberculosis Associations. Its object is to keep you strong and well, and to stamp out the disease so that others will not be infected. This war is financed by the annual sale of Christmas Seals.

Christmas Seals save the lives of nearly 100,000 people every year. Indirectly they may have been the means of saving yours. Help in this work. Buy Christmas Seals. You not only protect yourself, but you help others not so fortunate. Buy Christmas Seals, and buy as many as you can.



STAMP OUT  
TUBERCULOSIS  
WITH  
CHRISTMAS  
SEALS

THE NATIONAL, STATE, AND LOCAL TUBERCULOSIS  
ASSOCIATIONS OF THE UNITED STATES

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Of some issues we have only two or three copies, so if there are any in this list that will be helpful, let your order come along at once.

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5	Stereoscopic Photography	55	Architectural Photography	105	Correct Exposure
6	Orthochromatic Photography	56	The Hurter and Driffield System	107	Hand Camera Work
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of James Bacon & Sons, Newcastle-on-Tyne, England, a great shipbuilding centre. The local industries were quiet, but Mr. Blount's business boomed. Why? Because he advertised (and worked) more than ever.

✱

To some extent, I'm one of those at whom Mr. Bell is pointing. If in my younger days I had advertised, I should be in the millionaire class now. But I chose literature. And "literature is a poor crutch." Still, it has its compensations and joys. For I get a great deal out of life, more, perhaps, than is denied many rich men. I have reached the passive onlooking stage of life where one is content to draw upon one's experiences and let things take their course. "I have had mine," although I hope to go on writing for many years to come.

✱

I was interested to read the announcement that the Salon, or "pictorial" movement in photography, is spreading to such remote

parts of the earth as Japan, Buenos Aires, Malta and other places, not dreamed of in 1893, when the Salon was opened for the first time. I was present at the birth of the Salon idea in the year named. I observe that Monsieur C. Puyo has given a history of the matter.

## ✱ :: OBITUARY :: ✱

Henry F. Preston, of Athol, Mass., died on September 4th, from the effects of a recent attack of pneumonia. He was seventy-five years of age.

✱

B. B. Tiffany, aged eighty-nine years, for many years a photographer in Indiana, Pa., died at the home of Miss Estella Moulton, in that city, on October 8. Death was due to infirmities incident to age. He was a verteran of the Civil War.

✱

William T. Parke, of Estes Park, Colo., died recently at St. Joseph's Hospital, Denver, following an operation. The body was taken to his old home at Valparaiso, Ind., for burial. He was sixty-seven years of age and is survived by his widow.



John A. Matson, aged seventy, native of Norway, died at Price, Utah, September 30, of heart disease. Surviving are his widow, two sons and one daughter.



Charles O. Bosworth, of Houghs Neck, Mass., died very suddenly on October 16, at his home, 115 Darrow Street, aged fifty-three years. Mr. Bosworth went to bed in apparently good health, but died during the night in his sleep. He is survived by his widow.



Howard C. Bobb, former photographer of Monroe, Wis., died on October 15, in Chicago where he had been removed for an appendicitis operation from his home in West McHenry, Ill. Mr. Bobb was about fifty-four years old and is survived by his widow, a son and a daughter.



Charles Jacob Martin, photographer of 22 Lexington Avenue, Passaic, N. J., died on August 9, at the home of a relative in Eisenach, Germany, where he, together with his wife and his daughter, had been visiting for several weeks. He had been in ill health for a year.

Mr. Martin, though a resident of 158 Summit Avenue, Hackensack, has conducted a studio in Passaic for the past twelve years and has been actively engaged in photography for a period of more than thirty-eight years. He was fifty-seven years of age. Besides his wife, Amelia H. Martin, the deceased is survived by two daughters.



Lorin E. Miller, dean of the photographic profession in northeastern Ohio, and for more than forty years a resident of Alliance, Ohio, died at his home, 525 East Columbia Street, on October 18, following an attack of heart trouble.

Mr. Miller was born in Columbiana county sixty-three years ago. He was one of the foremost photographers in the state having conducted a studio in this city for more than thirty years. He was prominent in political and church circles for years and was active in civic life, being a member of the City Park Commission. Surviving are his widow, Mrs. Claire Miller and three daughters.



John Hunter Gilmore, oldest native of Huntingdon, Que., died on October 4th, at the home of his son, J. Herbert Gilmore, 1144 Pierre Avenue. Mr. Gilmore was eighty-three years of age.

Practically all his life was spent in his native town in Quebec, where for fifty years he followed the profession of a photographer.

He was a veteran of the Fenian Raid, and for several years served as a member of the Home Guard.

Mr. Gilmore's death was due to an accident suffered two years ago through his determination to exercise his franchise. He went out to vote on a wet day, and met with an accident, which ultimately caused his death.

He is survived by his widow, two daughters and one son.

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## AS WE HEARD IT

J. H. Collins, of Selma, Ala., has purchased the Morton Studio, in Marion, Ala.

H. W. Kemp, formerly of Minneapolis, has opened a new studio in Chisholm, Minn.

F. H. Gulliber, of Los Angeles, has moved into his new studio on East I Street, Colton, Calif.

R. L. Stewart, of Cherokee, has bought the Streeter Studio, on North Broadway, Shawnee, Okla.

A. F. Eldridge, of Culom, Ill., has bought the Rex Studio formerly operated by C. C. Frane at Trenton, Mo.

Austin Forsberg, formerly of Nebraska City, is now manager of the Agnew Photograph Studio in Lincoln, Nebr.

Mr. and Mrs. J. E. McClure, formerly of Telluride, Colo., have purchased the Tomey Studio, in Montrose, Colo.

Virgil Pitstick, for several years with the Ferguson Studio, Denison, Iowa, has purchased a studio in Nebraska City, Nebr.

Francisco's Photo Studio of Lebanon, Tenn., which was destroyed by fire last July, has been remodeled and is now open for business.

Geo. H. Hastings, of Newtonville, Mass., has sold his branch studio at Framingham to Henry Barrett, of Somerville. Mr. Barrett has taken possession.

Mr. and Mrs. A. M. Oslo have returned from North Bend, Ore., and will reopen the Oak Studio at Oakdale, Calif., which has been closed for the past month.

B. O. Chick's Studio, Alva, Okla., was badly damaged by fire on October 6. The origin of the fire is not known, but it was confined to the finishing room.

The studio in Greenfield, Ohio, formerly operated by Nicholas Boris, has been purchased by W. J. Thompson who has completely renovated the place and installed new furniture and equipment.

H. L. Justus, who for several years conducted the Justus Studio in Leavenworth, Kans., has purchased the M. & M. Studio from its former owner, Dil Pyle, Taft, Calif. Mrs. Justus will assist in the art department and reception rooms.

The partnership of Bryant and Gluck, who conducted a photography business at 616 N. Eighth Street, has been dissolved according to an announcement made by John L. Bryant. The announcement states that John L. Bryant assumes all debts to and by the partnership.

✱

Salesman (inquiring of small boy on steps)—Is your mother at home, son?

Small Boy—Sure.

Salesman (after ringing the doorbell for five minutes)—Did you say your mother was home?

Small Boy—Sure she is, but I don't live here, mister.

THE OLDEST PHOTOGRAPHIC WEEKLY IN AMERICA—Established August, 1907

# BULLETIN OF PHOTOGRAPHY

[TRADE MARK REGISTERED]

IN WHICH IS INCORPORATED "THE PHOTOGRAPHER" AND THE "ST. LOUIS AND CANADIAN PHOTOGRAPHER"

THE WEEKLY BUSINESS PAPER FOR BUSINESS PHOTOGRAPHERS

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## Editorial Notes

"Studio to avoid Christmas rush" is the heading of a newspaper notice published in Iowa. It is the first intimation thus to reach us. "Coming events cast their shadows before." The Christmas rush has virtually commenced already. We observe signs of it in many quarters. Now, we urge our readers to be in line with the general movement and to prepare to meet the wishes of their customers. This year, the demands upon the photographer are liable to be extremely heavy. To be forewarned is to be forearmed and we urge the reader to give heed to this advice. "Many people desiring efficient sources are already having their Christmas photographs made," we read,

pictures are gaining in popularity each year as gifts expressive of personal sentiment."

✽

The photographing of the surface of the globe is of course a vast undertaking hardly within the scope of one country, yet it is not wholly impracticable. For map making and other purposes, the land and water of the earth have been surveyed and delineated. Hence our atlases and gazetteers. Now, the United States is in process of being photographed and if you look on the map of the Western hemisphere you will see that Uncle Sam controls a big part of it, and is very busily engaged in having it photographed, so that the results may be archived and available for reference at any time.

✽

Of course, there are vast tracts of the earth that at present would not pay to be aero-photographed—Greenland, and other snowy wastes in the Arctics and elsewhere, but wherever there are people, buildings, industry, wherever, in fact, the surface of the planet has been labored on, we perceive much opportunity for camera effort. In Europe, photography aids survey work materially. Succeeding centuries will probably witness much extension of aero-photography so that a knowledge of what the



whole earth is really like will be available for our remote descendents.

✱

"Camera to oust girls in office of Recorder," says *The Chicago Tribune*. Photography has been introduced to copy deeds, mortgages, so that 169 women writers will be gradually supplanted by the mechanical devices installed in the county building. So far photography has not been an unqualified success in this class of work, according to what we have read in various sources of information, but as this new department has been installed by an expert, "an authority on photography," there is the possibility that it may turn out a success. The system has been adopted after a year or more of thorough investigation and study. Some of the girls are being trained to the photographic work, which is as it should be.

✱

And now it's baby pictures that come to the fore in our news from afar. McShirley Fishback, of Pueblo, Colorado, organized a baby picture contest, age limit five months to five years. Lantern slides were made from the negatives and exhibited at the local Palm Theatre. The contest excited enormous interest, the more especially as the babies entered in the photographic contest were also automatically entered in a State contest for better babies, the latter being judged by expert medical men and women. Mr. Fishback is wise in his generation. By photographing baby well, you probably make a life sitter. He uses soothing nursery rhymes on the little ones. Wonder if he uses the birdie? Anyhow, he has gained considerable publicity from his stunt upon which we congratulate him.

✱

Victor Georg, of New York, who has rapidly come to the fore as a photographer of fashionable women, is receiving considerable newspaper publicity in the shape of whole-page feature articles and the like. He talks as freely about his methods in print as he does at conventions. It would

be unfair to Mr. Georg to attribute to him any novel deliverance on the subject of studio portraiture and the success he is making of it, but it is deducible from what he says that he has mastered the secret of handling his sitters so that they lose all self-consciousness while under his control. "We have become so accustomed to hearing our subjects say, when leaving after an appointment, that it was a really enjoyable experience, that when a subject fails to say it we quickly take note of it." Galli-Curci, Farrar, Jeritza, Louise Homer, Elsie Ferguson, Billie Burke and a remarkable bevy of fashionable women are quoted as being among Mr. Georg's sitters. Listening to his remarks, as we have done, and carefully studying his printed utterances, we ascribe our friend's remarkable vogue to a rare combination of mastery of photographic technique and *savoir faire*. Volumes could not say more. He hath that invaluable asset, a personality in which his sitters have the completest confidence. Hence his beautiful results. A pleased woman is a good advertiser for a photographer, and Mr. Georg is fortunate in being able to please his exacting *clientele*.

✱

The Charleston Woman's Club (W. Va.), should find many imitators in the United States of America. At one of their recent meetings Mrs. A. M. Finney gave a paper on the origin of the Daguerreotype, which we read with much interest. If, of course, contained nothing new but it was accurate in its facts and intelligent in its conclusions. From Mrs. Hahn came a history of the origin of the silhouette, which she, or her authorities, traced back to Greek and Egyptian times. This craft which fell into disrepute, has been revived by American genius and some of the most interesting illustrations of its possibilities and performances are now current. We are always interested in reading of the historical bases of photography. The Daguerreotype, it is true, is virtually obsolete, but silhouette photography is very much alive, and we

think the Charleston Woman's Club should be made aware of that fact. It is especially popular these times among cultivated amateurs.

✽

"Unskilled artists and itinerants pursued their crafts in booths and fairs and the craft was ruined," says our authority on silhouettes. True, but today better silhouettes than ever are being produced. You might, by simply taking the productions of the tinter and the passport photographer as your criteria, argue that portrait photography was ruined whereas, artistically and aesthetically, photography is at the zenith of its glory and beauty. It gratifies us to read that women's clubs interest themselves in photography, but we think that all phases of the subject should be brought before the public, especially as the accounts are printed in the newspapers.

✽

We are reading a great deal about the proposed Sesqui-Centennial Exposition in Philadelphia, 1926, but, as the newspapers point out, although much is being said and written on the subject, nothing is being done, and structural work has not begun. Our interest in the matter centres round the aspiration of seeing photography play a large and important part in the celebration. Considering what a great place photography plays in the lives of the American people, we think it would be a desirable thing to have it represented in this great historical event. Jules Mastbaum has just returned from studying the great British Empire Exposition at Wembley, England. He should surely be well supplied with hints for the conduct of the proposed Sesqui. Photography figured largely in the London display. And American photography and the movie should not be neglected here in 1926.

✽

One of the features of modern photography to which reference is rarely made is the ease with which the camera is adapted to the needs of recording the progress of all forms of constructive effort in, among

other things, ship-building. Before us as we write, is the photograph of a vast hull, or the prow of it, around which the scaffolding still stands. Now in ninety-nine cases out of a hundred we would pass over such a photograph without special recognition, but the caption of this one arrested our attention: "All the World Before Her. By F. J. Mortimer." Into such an apparently commonplace subject this well-known pictorialist has injected a touch of sentiment. The career of a ship is full of romance. We make this reference because in the apparently trivial affairs or things of earth, there is always room for the imagination to find play, yes, even that of the business photographer, to whom the BULLETIN OF PHOTOGRAPHY especially appeals. The lesson is obvious, there is little or nothing on the earth that is not worth photographing either for its own sake, or the sentiment attaching to it.

✽

The field of photography is gradually widening. One has only to look at the daily newspapers to realize this. A considerable number of the pictures printed for our edification deal with subjects of the air, and the news of the world hinges upon material supplied from the same source. The change has been rapid, and it is none the less startling, as one comes to look back only a few years ago when the work of the Wright Brothers, Glenn H. Curtis and a few other pioneers was exciting public interest. And the same is true of the publications especially devoted to photography. These latter nowadays compete with the older illustrated magazines simply in virtue of this fact, and it is gratifying that many of the former have a newsstand popularity.

✽

When the lecturer called for women to stand up and promise to go home and "mother" their husbands only one little woman arose and when the lecturer told her to go home at once and "mother" her husband she said—

"'Mother' him? I thought you said 'Smother' him."

## Foreground for Emphasis

From observation of many photographic pictures, we have noted that there is a lack of appreciation on the part of the pictorialist of the significance of the foreground of the landscape composition. The other planes of the picture frequently exhibit the care which has been exercised to conform to the rules and principles set down for guidance in artistic structure, but the foreground seems to be an afterthought without apparent consideration for the effect it may have upon the subject as a whole. This action seems to be inspired from the habit of approaching a landscape subject from an analytical point of view. The picture is looked upon as something which must be built up piecemeal, not something which should impress the artistic sense as an entirety, a comprehensive suggestion.

If the photographer would regard the subject which attracts his pictorial vision in a synthetic way, he would appreciate that it is a harmonious association, not a composite puzzle. He would see how the various parts of which it is made up are related so as to give a general expression—"each in each by mutual rendering," and so he would perceive that the planes of the picture are not something individually distinctively beautiful, but something in which these individual planes are coördinated to express unity of idea. The foreground, perhaps, is the most troublesome of the planes, because it is the most definite and the most obtrusive and offers the greater difficulty to be brought into consonance with the other parts, and so the photographer may let it go with a somewhat indifferent treatment, trusting to the other good features of the view to atone for its discrepancy.

If his picture be strong, that is, be possessed of qualities which tend to action, it is generally the foreground which produces greater effect than the other planes. The middleground and distance are in a measure subordinate to it, and the weakness of the picture, on the other hand, is more notice-

able when the foreground with its accessories is not possessed of sufficient motive. Now in a photographic picture the foreground demands more consideration than the foreground in a view by a painter, because the photographer has not the same resources at hand to modify his foreground, when he finds it is asserting itself too pronouncedly or when it needs introduction of something to draw attention to it.

The photographer must take what nature offers. Nature does, to be sure, present frequently foregrounds congruous with the presentation of the other pictorial planes, for nature does make constantly pictures which seem as if purposely conforming to the rules of artistic composition. Nevertheless, at times some beautiful view by nature is defective in foreground, and as we said, the painter who is conscious of this falling off is in a position to mend the foreground by skillful introduction with his brush, putting in what is just needed to complete the harmony.

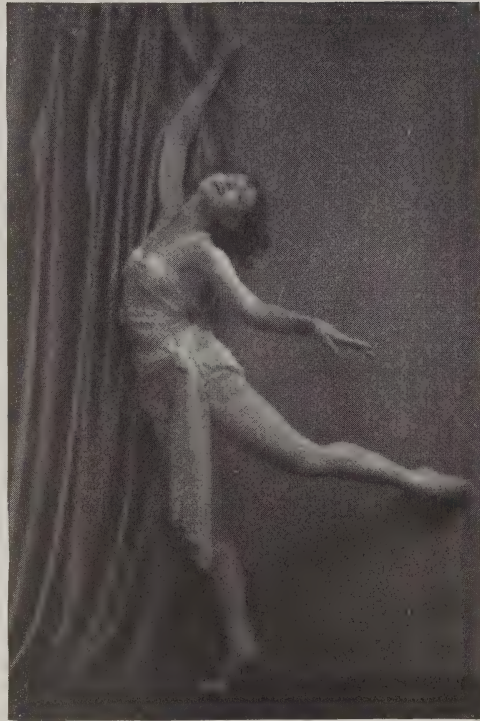
But in one particular, however, our artist photographer has a decided advantage over his brother artist of the brush. The painter cannot, without possession of considerable skill, coupled with expense of taste, equal the sun artist in getting that exhibition of beautiful detail in the foreground, and rich heavy shadows, which so enhances the effect of the picture. We have, and you have, too, seen some glorious photographs in which the detailed beauty of the foreground, nature's own handwork, is a joy to gaze upon, and the despair of the painter to properly express. The values of nature's own making are perfect, and the photographer can implicitly rely upon these values being correct throughout the whole picture, if he has been careful to study his illumination of the scene. It is only the greatest painters who give values equal to a photograph taken under the right kind of illumination.

During the summer months and particularly in Autumn, and sometimes in the



Spring of the year, nature is so lavish in her charming touches that it would seem an unpardonable neglect on the part of the pictorialist to pass by the rich endowments. We said, "sometimes in Spring," not disparagingly, however, of this budding period of the year, whose hand out of beauty is as bountiful as that of the other seasons, but because the gift of values in Spring are so delicate as not to be seen but by the trained eye. At all seasons nature distributes values. Even in Winter, when all is one seemingly uniform blank of whiteness, we have most delicate values presented, if the eye is skilled by culture to appreciate them. We know how difficult it is to get the beautiful half-tone shadows of the glistening mounds. There is a wealth of tone in a snow drift when the light is suitable for giving the revelation. It is an apocalypse of beauty, but most subtle and evasive.

Even when our trained eye appreciates it,



From the Demonstration of Lewis Smith, Chicago,  
at the National Convention in Milwaukee



From the Demonstration of Lewis Smith, Chicago,  
at the National Convention in Milwaukee

our sensitive film, unless most skillfully manipulated, fails to record it. In pictures of snowy prospect, the consideration of the foreground is of great worth and importance as a means of sentimental expression. To those who aim to make effective pictures where the legacy of snow is large, we would suggest the advantage there to be secured by limitation of subject. We should not undertake too extensive prospects, however attractive to our eye, and our efforts must be concentrated upon effective and consistent foreground.

Look for a foreground possessing some interest. Do not be afraid of its influence so it be congruous to the subject—a half buried fence with a twining vine wreathed in snow, a snow-roofed barn or hut, a bush or shrubbery which will not come out too contrasty. When the snow forms an expansive covering in the foreground, the uniformity may be artificially broken up into



From the Demonstration of Lewis Smith, Chicago, at the  
National Convention in Milwaukee





From the Demonstration of Lewis Smith, Chicago,  
at the National Convention in Milwaukee

ridges or ruts, or small shrubs may be introduced effectively; but avoid having too set arrangements and see that the light is from a direction which will cast shadows of the ridges, ruts or shubbery. Not every subject in nature is endowed with an effective foreground. How often do we come across a scene having all the features of the picturesque but destitute of a foreground or having the baldest of foregrounds.

But nature, as Polixiness tells Perdite: "Is made better by the means nature devises." The art itself is nature, and the artist may draw on nature to lavish her with her wealth. He can improvise a foreground to look much like nature's own handiwork. Frequently the introduction of a figure or figures or an invitation extended to some domestic creature gives the touch which transforms the subject into a beautiful picture. But you must do this with an eye single to appropriations and observe the

lines of the composition to see how the lines of the objects brought in compose with the scheme of the picture. The figures must show spontaneity, not suggest stage accessories.

Blank expanses of foreground are often made peculiarly interesting by taking the subject when the sun casts long shadows at early morn or at eventide.

The pictorialist should always compose his subject as an entirety, not mentally constructed, except as to help out the scene as above suggested. Study to please the eye with a unified conception, bearing in mind that the simpler the theme and the broader the effect, the more likely will the artistic relations be preserved between foreground and distance.

✽

Mrs. Talkalot: "Mrs. Dashaway says her house is full of antiques."

Mrs. Pneurich: "I nowed it was full of something. I sen 'em sprinkling insect powder around the other day."



From the Demonstration of Lewis Smith, Chicago,  
at the National Convention in Milwaukee



"PROGRESS MEANS SUCCESS"

# ASSOCIATION NEWS

Published under the authority of the Board of the Photographers' Association of America,  
under arrangement with the publishers of Abel's Photographic Weekly  
and the Bulletin of Photography

S. R. CAMPBELL, JR., Secretary, P. A. of A., 722 Bond Building, WASHINGTON, D. C.

November—and the Busy Bees are backsliders compared to the bustle and turmoil among the photographers in preparing for and getting out their Christmas business. It's quite as it should be; have a busy season in the cool weather and take a good recreation when summer rolls around.

Externally, the P. A. of A. is passing through a quiescent period, but like the old pot that bubbles at the bottom before it boils at the top, the officers are spending every spare moment formulating plans that will reach maturity soon after January 1st. Comes word from President Manahan that he has some original ideas which he is going to carry out in 1925 and which have all the ear-marks of materially adding strength to the Association. Treasurer Townsend has had some changes in mind for simplifying the financial accounting which will go into effect the first of the year and Chairman Reedy, of the National Photographic Exhibitors' Convention Bureau has been following the tide of events and will have some beneficial changes to suggest at the January Board meeting.

But that Commercial Section — it reminds us of an automobile. Two years ago, John Garabrant had it in New York, where after adding a few bright lights, he had it working fairly well. Managed to take most of the hills on high in running down to the Washington Convention, where he disposed of it to a man from the Motor-metropolis. The new owner, Leigh Wyckoff knew Detroit was the place to rejuvenate a gasoline buggy, so he called in one Philip Filmer, of the General Motors Company, to

assist in scraping the carbon and grinding the valves. Then, just before the Milwaukee Convention, the whole Detroit Commercial bunch got together and gave it a new top and a coat of paint, so it was a pretty fair spectacle at the 42nd Annual this year. It looked so good, in fact, there was no difficulty in persuading a fellow from Cleveland, a town which knows good cars, to take it home with him. The rest of the Boys all wanted to give Mr. DeVine a good send off, so Morton, with the consent of the Board of Officers, applied some of his California calisthenics to the starting crank and the "old buss" is "going some" today.

There's the picture. Harry J. DeVine at the wheel; Garabrant and Wyckoff, service men of experience applying oil where the squeaks develop and Morton and Filmer lending assistance in the Utility Department.

"What do we mean by Utility Department?" you ask. That's where this 1925 model is rendering an honest-to-goodness service to the Commercial members by delivering their Commercial Bulletin each month. A Bulletin of strictly confidential information, trade suggestions, short cuts and helpful hints that mean real dollars and cents to a fellow. And only those photographers with a bona fide commercial department can secure this service through their membership in the P. A. of A. With expansions now well under way, it is rumored the Section is going to petition the Association for an appropriation to purchase a truck body for their high powered chassis. This service is in operation NOW, so "step on the gas" for more information

by dropping a line to H. J. DeVine, Chairman Commercial Section, P. A. of A., No. 118 Ct. Clair Avenue, N. E. Cleveland, Ohio; or the General Secretary, P. A. of A., 722 Bond Building, Washington, D. C. The ten-dollar Active membership in the P. A. of A., if paid now, will entitle you to a choice of *Abel's Photographic Weekly*, the BULLETIN OF PHOTOGRAPHY or *Camera Craft* to December 31st, 1925, and Commercial members will receive all back numbers of the Commercial Bulletin in addition to succeeding numbers for 1925.

✽

## How Photography is Used in Textile Manufacturing

HARRY ROSE

When we first began to make photographs and were in reality learning how to do it, we began by photographing about everything in sight that had any bearing on cotton and its manufacture. These photographs were carefully filed away and with the passing of time their usefulness has been demonstrated time and again. We have often had occasion to refer to them, not only to refresh our memory on some of our early work, but also to make comparisons with present work. For instance, how many mill men remember what the yarn which their mill produced six months or a year ago looked like? Of course, they blackboarded samples of it at the time and looked it over carefully and made mental or written note of its cleanliness, evenness, or fuzziness, but how vivid a picture is that memory at present? How does the present product compare with that earlier yarn? The mental or written note cannot answer satisfactorily these questions. Such questions can only be answered satisfactorily by comparing the actual samples themselves, or the next best thing, by comparing standard photographs of the various samples.

The various types of photographs which we have made are more or less familiar to most of the members of the organization, as our reports on different tests generally contain one or more photographs of charts,

## What would you give to avoid tuberculosis?

**Y**OU would give everything you have to avoid the Great White Plague. The germs of tuberculosis are everywhere. There is only one sure way for you and everybody to avoid consumption, and that is to stamp out the disease entirely.

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The war against tuberculosis, waged by the Tuberculosis Associations, is financed by the annual sale of Christmas Seals. Remember, when you buy Christmas Seals you not only help to save others, but you protect yourself as well. Buy Christmas Seals—and buy as many as you can.



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TUBERCULOSIS  
WITH  
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THE NATIONAL, STATE, AND LOCAL TUBERCULOSIS  
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curves, machines, yarn, cloth, or what not. Therefore, it is unnecessary to review at length the above classification. I will, however, mention briefly what is embraced in each class of photographs.

1. Cleanliness of Raw Cotton. We have made photographs of small samples of raw cotton preliminary to making a test. Later, these photographs were filed with the best results showing the cleanliness of the cotton we started with. This was particularly helpful in some of our earlier cotton tests when we made a comparison of the running qualities of various kinds of cotton.

2. Evenness of Picker Laps. During our tests on the efficiency of the various types of beaters, and comparison of their effects on the cotton staple, we made many pictures of the fringe of cotton on the feed roll of the pickers and also photographed sections of a picker lap. This was done in a unique way. The surface was not photographed, but the lap was laid on a piece of ground glass which was illuminated from below. Thus we got a picture of the arrangement of the fibres by transmitted light. It showed clearly the difference in evenness of laps made by the various types of beaters.

3. Evenness of Yarn. I have briefly mentioned previously that photographs of blackboarded samples of yarn are valuable chiefly for purposes of filing and recording. The product of a mill can from time to time be boarded and photographed. Photographs of blackboards are as good as the original boards for observation purposes, and the advantages of a photograph over the board itself for filing purposes are too obvious to dwell upon in detail.

4. Cleanliness of Card Web. This sort of photograph can of course only be made very close to the scene of operation of the card. We succeeded in catching some of the

web on a blackboard and photographs of various samples gave us a good idea of the efficiency of the card in cleaning the cotton.

5. New Devices. Many new devices have been made from time to time at the Cotton Research Company. These were photographed in various stages of construction and operation, and these photographs serve as a record of progress in our lines.

6. Unusual Conditions or Attachments on Machinery. Whenever we discover anything out of the ordinary or unusual pertaining to the running or operation of a machine, a photograph is generally made and filed away for future reference. Many times we have occasion to refer back to it, and it is always at hand for this purpose. Then, too, many manufacturers of new devices or attachments to present machines bring them to our laboratory for testing out. In such cases, photographs are generally made to accompany reports.

7. Method of Performing Operations. Sometimes it happens that a given operation can be performed most efficiently in a certain way. A series of photographs of the various steps in doing this have been made for educational purposes. This is one class of photographs which might be made particularly useful to a mill. Would it not be possible to educate the operatives as to the correct and incorrect methods of performing certain operations? A photograph can certainly teach this much better than oral or printed instructions, and is constantly before the worker.

8. Charts and Curves for Records. A vast amount of our work is contained in charts and curves of results. Most of these are photographed in order to have a ready means of sending out copies and also for

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uniformity in filing, as it is better to file uniform pictures than originals of all sizes and shapes.

9. Educational. Under this heading I include lantern slides. We have all the necessary equipment for making lantern slides and for showing them. With our portable projection machine we can make and have made trips to mills giving illustrated talks on various topics connected with cotton manufacturing.—*Builders.*

✱

## Carry Out Your Plan

FRANK FARRINGTON

It's a great thing to plan things out in your mind, to figure out schemes and methods, but it gets you nowhere unless you carry out those ideas. Plans that are nothing but dreams, never make you any money.

The things you think you will do some day seem wonderful things, but there is nothing wonderful about them until they are done. Anyone can dream dreams and make plans on paper. It is their execution that determines whether they have any merit.

The plan that is not carried out is a plan, usually, that cannot be carried out. At all events, we don't respect a plan much as long as it is only a plan.

The epitaph on the gravestone of that Englishman, Aubrey, reads:

"He walked beneath the moon,  
He slept beneath the sun,  
He lived a life of going to do  
And died with nothing done."

Doesn't that epitaph remind you of some men you know? They are visionary. Their plans are mere dreams and they come to naught.

A man is rated by his accomplishments, not by his dreams.

When you sit down after finishing up the work of the day and light up a good cigar and in its smoke figure out plan after plan that you believe would advance your business, don't stop with the planning. See that

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you develop enough enthusiasm so that some will carry over into the next day and develop real action.

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## Our Legal Department

### **Is a Business Man Compelled to Use a Check-Protecting Device?**

Here is a question which becomes both interesting and important in view of the very widespread use of devices to prevent check raising. There are supposed to be a million of these in use in the United States. Not only that, but an expert employe of an association of bankers has now invented a special paper on which checks can be printed, which if acid is employed to erase the amount, flashes up the word "void" and thus cancels itself.

While the check protecting devices are not 100 per cent. safe, without doubt they greatly reduce the chance of check raising. The question I referred to above, which was settled in a case decided only a short time ago (22 A. L. R. 1,124) was this: When the maker of a check has made it out and executed it *without* using any of the protecting devices which would probably have prevented alteration, and the check is raised and cashed for the raised amount by a bank, who must stand the loss, the bank or the maker of the check, on the theory that it was his negligence that caused the loss? To

put it differently, is it negligence in making out a check not to use a protective device, provided something happens which the protector might have prevented?

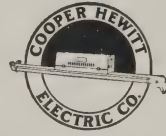
The case which I refer to decided that the bank must bear the loss, and that failure to use a check protecting device was not negligence. The situation out of which this case arose might arise in the experience of any business man; it was interesting. A certain business man named Massey, who had theretofore borne a good reputation, went to the president of his local National Bank, with which he did business right along, and got from him several New York exchange checks for trifling amounts. These checks were completely made out—that is, there were no blanks left unfilled in them, but no protecting device was used.

Massey raised the checks for very large sums and cashed them at the Broad Street Bank. Then he disappeared. When the Broad Street Bank sent the checks back to the National Bank to make good, the latter spotted the fraud right away and refused to pay anything except the original amounts, on the principle that a bank that pays a forged check must stand the loss itself unless the forgery was made possible by the maker's negligence.

The Broad Street Bank retorted that the raising of these checks *was* made possible by the maker's negligence, viz.: the bank's failure to use some protecting device which would have made it practically impossible to do what was done. Upon that issue suit was started. Note the squareness with which the question was presented, viz.: admitting that the use of a check protecting device will probably prevent check-raising, is it negligence not to have used it in a case where none was used and check raising followed? You can easily see the importance of the question upon business practice, for a decision that it was negligence would absolve the bank from all liability for paying a raised check under such circumstances, and put it on the maker. Thus it would



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There is a right Cooper Hewitt equipment for *your* studio, large or small. It is the backbone of the whole range of effects in portrait and group photography, a subject upon which the progressive photographer is always up to date.

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practically make it obligatory for every business man to use a device of some sort.

The court, however, decided that it was not obligatory on makers of checks to use check-protecting devices, that it was not negligence to fail to do so, and that where a non-protected check is raised and collected the bank that cashed it is responsible and the maker need pay only the amount for which the check was originally drawn.

But there was one qualification: the check must be completely made out when the maker turns it over. If it isn't, if the amount is left blank and the recipient fills it in for a larger sum than the maker expected, the maker can blame nobody but himself and must stand the loss. Be very careful, therefore, how you give out checks without the amounts filled in.

From the very long and complicated report of this case I extract the following kernel, which gives the gist of the law on the subject:—

Where negotiable paper has been executed with the amount blank, it is no defense against a bona fide holder for value for the maker to show that his authority has been exceeded in filling such blanks, and a greater amount written than was intended. But if the instrument was completed without blanks at the time of its delivery, the fraudulent increase of the amount by taking advantage of a space left without such intention will constitute a material alteration (and the maker will not be liable for the increased amount). In the latter case, under Section 205 of the Negotiable Instruments Law (in force in most states—E. J. B.), payment therefore may be enforced according to its original tenor (that is, the maker must pay the original amount of the check, but no more).

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"There's a lot of talk about hunting with the camera."

"Some of these fish liars had better fish with a camera."

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"Use it wherever an Anastigmat is necessary."—ROGER PAUL JORDAN, Portland, Maine.

"Especially good for home portraiture on account of its size. Fine for groups."—This, essentially, is the comment of ELLIS, of Philadelphia; MORRALL, of Rochester; CONKLIN, of Troy; BRECKON, of Pittsburg; STRAUSS, of St. Louis, and others.

"Especially good for detail; snappy, round pictures."—L. L. HIGGASON, Asheville, N. C.

"Fine for Graflex, home portraiture, groups and figures. It is the best lens I have ever used for this work."—O. L. MARKHAM, Portland, Oregon.

We recommend the Series II Velostigmat for all-round studio use, home portraits, full figures, groups, baby pictures, etc. It is truly a most versatile lens. It will help you as it is helping hundreds of other photographers.

May we tell you more about it ?

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[ This is one of a series of ads, giving the user's viewpoint instead of our own. Watch for the rest of this series. ]

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At both the National and the New York State Conventions, Mr. Walter Scott Shinn, the well-known New York photographer of children, made a hit when he told of his success in the studio by the aid of a cage of imitation birds.



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We have an animated bird, in a substantial wire cage, 5 x 7 x 9½, fitted with a spring or clock-work motor that will cause the bird to move to and fro and sing for about 35 to 40 seconds. What better way to obtain a charming expression, not only with the kiddies, but the grown-ups as well.

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## Old-Time Photographer Tells a Little Secret of Success

FRANK H. WILLIAMS

"Yes," said the old-time photographer, "a lot of these young fellows who are starting up in the photographic business think I'm down and out and that I haven't got a chance in the world and all that sort of thing. They think that when they get started in the business they'll drive me off the face of the map and lash me to the mast and so on, etcetera and so forth.

"But here I am at the same old stand, doing pretty good and sitting pretty, thank you, and a number of the newcomers have faded from the scene.

"What's the answer?"

"How does it come that I can keep right on going with this old gray head of mine and these stooped shoulders telling the world that I'm way up in years and not so young as I used to be? How can I get the business and keep on getting more business year after year in face of such strong competition all the time from the snappy young birds?"

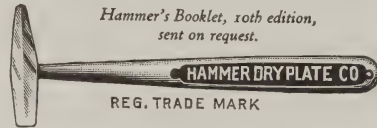
"Well, it's a little secret that's all my own, but I don't in the least mind passing it around to all the other old-time photographers in the business, who, perhaps, are wondering how to keep trade up to what it should be, the older they get.

"In the first place, in telling about this little secret of mine, I want to say that I never sell any of the glass in this establishment. I've still got every negative I ever took and though it takes a couple of good sized rooms to hold 'em all and though it costs me quite a little in rent each month for these rooms, I'm going to continue keeping this glass. This thing of having all my old-time negatives is a very important part of the proposition of making money in the way that I do.

"Not only have I still got all the negatives that I've ever taken in this studio, but I've got 'em all classified and labeled so that with just a minute's effort I can at once put my

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hands on any particular negative that I want, whether the negative is of an individual or of some scene.

"So, then, that's what I have to work with, in addition, of course, to my regular studio equipment and the regular advertising that I use in the local papers.

"Now, you know I've always specialized rather strongly on commercial work. I'm a past master, if I do say so myself, in shooting window displays, interiors of stores, new buildings and all that sort of thing. So during the course of the years, I have accumulated quite a large bunch of commercial negatives of one sort and another.

"Now then, suppose that the Smith paint store, which has been located in the same old building for a quarter of a century or so, has an architect get up plans for a new building, and suppose it is announced in the local papers that the new building is going to be put up. Right away I go to my files of old-time negatives and I dig out of the files the picture I took of the old Smith paint store some twenty-five years ago, when the store first moved into the structure. I make up a print from this negative and with this print in hand I go to the store and say something like this to the executives of the concern:

"Do you remember this picture? Here's how your store looked during your opening week in this building a quarter of a century ago. You were mighty proud of your store at that time, and rightfully so, too, because it was the best paint store in this entire territory. Now why don't you use this picture in connection with the publicity you are getting for your new building? You could have a cut made from this picture and use it in an advertisement in the papers, and you could also use a cut of the picture in your house organ and I could enlarge this picture for you so that you could put it in your display window and make a good showing with it."

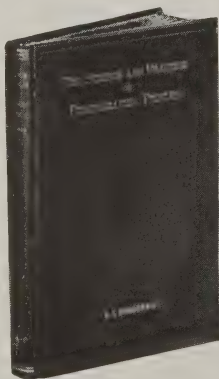
"And, of course, this sort of a proposition makes quite a hit with the store, with the result that they buy the print from me

## The Science and Practice of Photographic Printing

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A concise, readable book of practical information, not too technical for the amateur, yet comprehensive enough to be of real value to the professional. It includes formulas and definite working directions for all the more common printing processes, together with a clear, scientific explanation of the underlying principles.

For the photographer who wants to know not only HOW but WHY.

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The excise taxes on cameras and lenses can only be repealed by an act of Congress.

Write your Congressman about this unjust condition.

and also give me an order for an enlargement.

"Then, at the time of selling the old-time print to the store, I also suggest that it would be a good proposition for them to at once engage me to take pictures of their new store from day to day as it is being erected. And, in nineteen times out of twenty I get the job without any difficulty or without any question.

"And when you realize that I am constantly doing this sort of thing with other establishments of the city on the occasions of their birthday anniversaries, or when they change hands, or when they put on additions to their buildings, or when they start handling new lines of goods, it is evident that I work up a very good amount of commercial business in this way all the time. So it isn't surprising, is it, in view of all this, that the newcomers in the photographic business in this locality aren't able to appreciably cut into my commercial business?

"Again, on watching the local papers, as

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I am constantly doing, I find, we'll say, that Mr. So-and-So, prominent local banker, is celebrating his sixtieth birthday.

"Right away I go to my files of negatives and I bring into light all of the various negatives that I have taken at one time or another of Mr. So-and-So. I find, we'll say, that I have a photo taken of him with his wife on the day they were married. And another photo taken of him when he became president of the bank. And another taken on his fortieth birthday. And another taken with him holding his first grandchild. And so on and so forth.

"So, armed with these negatives, I go to Mr. So-and-So and show him the negatives and say something like this to him:

"I'm sure lucky to still have these negatives of these old time pictures of you—you know how easily glass breaks. These sure are interesting pictures. Probably you haven't prints of some of these negatives. So why wouldn't it be a good idea for me to strike off some prints of each of these

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# The Commercial Photographer

By L. G. ROSE

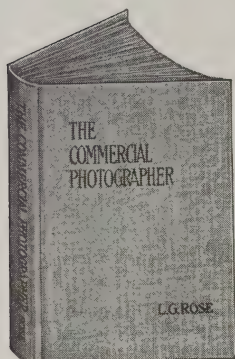
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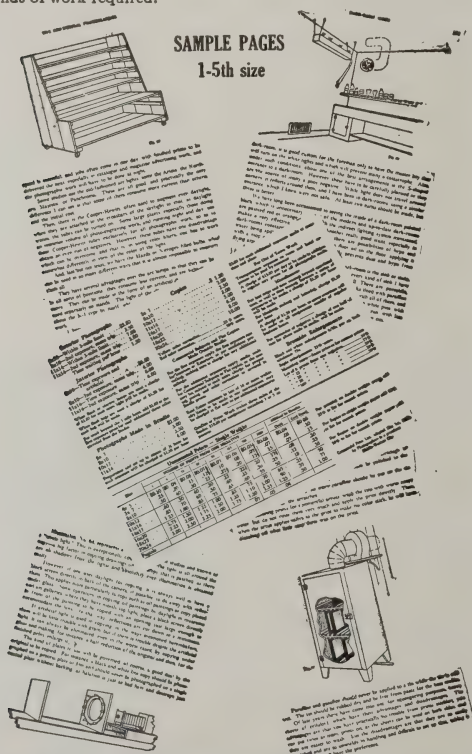
Including Price Lists for Commercial Work in Two Large Cities

FRANK V. CHAMBERS, Publisher  
Franklin Square, Philadelphia



It is a book essentially for the commercial man and meets every requirement. Profusely illustrated with examples of work of varied kind.

The book will be found of pertinent interest not only to the trade photographer but also to the specialist. The application of photography is considered in its bearings upon the commercial man, the architect, the tradesman, the physician, the lawyer and the scientist, by one who has had extensive experience in different kinds of work required.



Frank V. Chambers, Publisher, Franklin Square, Philadelphia

negatives and to include them in a little booklet with a new picture of you, showing you as you are today? By getting all of these pictures into one booklet you would have a splendid present to make to the members of your family and to your friends, and you would also be sure of preserving all of these pictures in the very best form possible.

"All of which generally results in making worth-while sales of the old-time pictures and also in getting new sittings.

"Again, suppose that in looking through the paper I see where some young girl is going to get married, and suppose that on going through my files I discover that I have a baby picture of the girl.

"When this is the case, I go to the girl and suggest that she have me make up some of the baby pictures of her so that she will be sure to have them and that, perhaps, she have a little folder made, in which on one side will be her baby picture and on the other side will be a photo of her taken on her wedding day.

"Of course, this sort of a proposition always gets the interest and the close attention of every girl to whom I put the matter. And this nearly always results in an order for prints from the old-time negative and also in an order for the bridal pictures.

"And, of course, in many instances like these I have just cited, I wouldn't ordinarily get the business because the people might not have their pictures taken at all or might go elsewhere, and, of course, they wouldn't think of using their old-time pictures in the interesting ways in which I suggest to them.

"In other words, my stock of old-time glass is the best sort of an asset for me. It is constantly helping me get more business and I know that it will continue to do so in the future.

"That's the secret of the reason why competition doesn't hurt me and the reason why I'm getting more business all the time. And here's hoping that my little secret is of equal help to other old-time photographers like myself."

## The Action of Light on Photographic Papers

That there are many bodies that will produce pictures without the salts of silver is well known to every photographer. Such as the salts of chromium, uranium, iron and many salts of different metals, but the action referred to here is the action upon ordinary paper, especially the paper that the news of the day is printed upon, and other papers that have been dyed.

Manila paper, used for package wrapping is also sensitive to light. The writer three years ago made a well-defined print upon manila paper from a view negative  $6\frac{1}{2} \times 8\frac{1}{2}$  which required three months to a southern exposure of sunlight, and ordinary daylight, to secure a picture, every object being well defined, while in the case of the raw base of the ordinary newspaper a print may be made in a week or two.

The component parts of the pulp from which paper is made has a great deal to do with this sensitiveness, as may be proved by employing a piece of plain photographic raw stock in place of ordinary paper. An image may also be traced upon this class of paper after several months' exposure to strong sunlight, but it is only a trace. Still the paper has been acted upon, which clearly proves that a trace of so-called fading is inherent in all papers.

A piece of gelatine printing-out paper was taken and, without exposure to light, was washed several times like an ordinary print, fixed in a hyposulphite of soda bath, thoroughly well washed, dried and placed behind a negative, and exposed for four months to the action of sunlight, at the same time as the other prints were on trial, and, like the others, examined from time to time to ascertain what took place. This piece of paper was the least affected of any. That a trace of an image could be seen was true, but only the faintest trace.

This particular test was made to ascertain whether photographic paper was affected after the process of fixing and washing. The test proved that fading in the usual acceptance of the term, after thorough fixing and washing, does not take place at least upon a gelatine P. O. P.

The traces of various chemicals contained in the paper no doubt has a great deal to do with this action of light, although paper today is made from many substances which contain cellulose.

Paper made from clean white rags is the kind that withstands the action of time better than all others, as may be witnessed in the leaves of so many old publications, while much of the more recently made paper already shows signs of decay.

Esparto grass and the cellulose made from ground wood fibre, bleached and treated with sodium sulphite is largely used today, as well as straw and many other kinds of cellular woody fibre. Many kinds of paper may be treated with a dilute solution of sulphuric acid, which causes a complete alteration in the structure of the



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paper, causing it to assume the form of parchment and known under the name of parchmentized paper. This class of paper is also used at times in photography for special purposes.

That kind of paper known as Japanese paper is one that resists the action of light for a considerable time, and forms one of the best bases for home prepared paper where a cream tint is desirable.

Any of the colored papers that are dyed are sensitive to light in the extreme, the pinks or light reds especially, as well as the mauve.

Pink blotting paper, when placed behind a transparency, will produce a good positive print if exposed for two weeks. The limit of bleaching appears to be reached in this time, while much of the black paper used for wrapping purposes is also acted upon to a considerable extent by the solar rays, while the mauve and dyed papers are perhaps the most sensitive, producing a very distinct print when exposed behind a transparency for a single day. The ultraviolet rays no doubt play an important part in these changes, aided by the direct solar heat.

✽

## The Print Paddle

Whichever of the many accessories listed by the dealers be purchased for use in making of prints on development papers, there is one which on no account should be omitted from the photographer's equipment. It costs little, but it is one of the most effective aids to making prints which will last. We refer to the little appliance which is generally known as a "print paddle." It may be a strip of hard wood or, as supplied by the dealers, a rod of ebonite ending in a ring or flattened disc. Its use is to push each print completely under the surface of the hypo solution as each is transferred to the fixing bath and to do that without the fingers coming in any contact whatever with the fixing solution. The paddle serves also for keeping a moderate number of prints of relatively small size intermittently in movement while in the fixing bath, and so prevents the occurrence of incomplete fixation in parts of a print, with the inevitable result of the yellowish or brownish fixing stains. A form of the print paddle which is perhaps as good as any for the maker of prints in quantity is an ordinary wooden spoon of about 18 inches length. It is well baked in the oven when new and then saturated with paraffin wax by allowing it to soak in the melted wax, afterwards rubbing with a dry rag. Others have made effective paddles of stout brass wire, bent to the required shape after enclosing in a single length of the best thick rubber tube, such as may be purchased from dealers in chemical apparatus.—*British Journal of Photography.*

✽

Mr. Sharpe—"Who are you working for now, Bill?"

Mr. Holmes—"Same people—the missus and seven kids."



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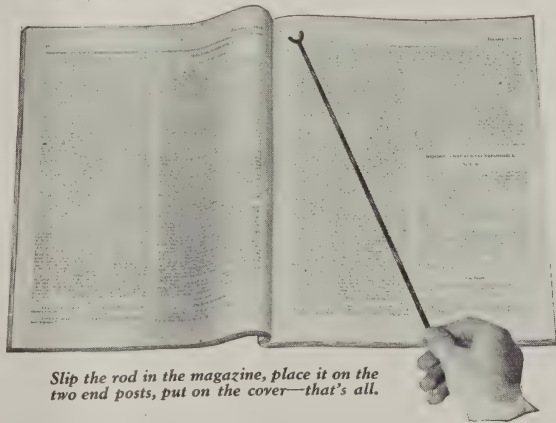
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## AS WE HEARD IT

J. C. Morgan has opened a studio in Gibbon, Nebr.

Photographer Beddoe has opened a new studio in Irene, S. D.

Art Carver of Omaha, has opened a studio in Malvern, Iowa.

Hil Bros., of Womble, Ark., have bought out Guinn's Studio in Mt. Ida, Ark.

W. A. Hersch, of St. Louis, is planning on opening a new studio in Amarillo, Texas.

George J. Alexander, formerly of Green City, has opened a new studio in Kirksville, Mo.

Virgil Pitstick, of Sac City, Iowa, has purchased the studio of J. C. Kautz in Nebraska City, Nebr.

T. W. Patterson, of Everett, Wash., has opened a new studio in the Luther Block, Bellingham, Wash.

O. F. Haering, of Belle Plain, Minn., has disposed of his studio to H. Bryant, formerly of California.

Two itinerant photographers who were doing business in Abilene, Kans., without a license, were arrested and made to pay their license fees.

W. W. Lehmann, who was formerly associated with the J. R. Willis Studio, Gallup, N. M., has opened a place of his own on West Coal Avenue.

The Salem, Ore., branch of the Kennel-Ellis Portrait Studios is now open for business. The studio will be under the personal direction of Earl Kennel.

Leon Snyder has purchased the Colfax Studio, Colfax, Wis., and will remodel and equip it in the most modern manner. Mrs. Snyder will assist him in the studio.

C. W. Mathieu, of Oshkosh, who has conducted a photograph studio in Hortonville, Wis., for the past ten years, has transferred his property to G. V. Emmons, of Waupaca.

B. E. Grabill, formerly of Fayetteville, Ark., now of Shreveport, La., will return to Fayetteville to build an up-to-date photographic studio, according to a letter from him.

C. S. Lainson, of Charleston, Ill., has purchased the Hughes Studio in Boone, Iowa, and has taken possession. Mr. Lainson is redecorating the studio and installing new fixtures and equipment.

O. M. Herdliska, of Vinton, has purchased from C. J. Schlink on Story Street, Boone, Iowa, the photographic studio which was formerly the Fick Studio. Mr. Herdliska has taken possession.

✻

"How many people in Plunk Center?"

"'Bout eighty."

"Do you elect a Mayor?"

"Naw, elections are expensive. And, besides, what's the use? We play checkers for it."

THE OLDEST PHOTOGRAPHIC WEEKLY IN AMERICA—Established August, 1907

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## Editorial Notes

A contemporary remarks upon the enormous progress made in nature photography in recent years, and proceeds to observe that if the old-time naturalists could revisit the glimpses of the moon, they would be astonished at the achievements of photography in depicting what are facetiously described as the lower orders of creation. Over human portraiture the strides forward made by animal, bird, insect, fish, and other animate products of creation are far greater. While advances in the former are aesthetically and artistically great, the camera has, as it were, evolved the life of the animal kingdom before our eyes, and transmitted the results to us in photographic and publication form.

Human subjects may occasionally pall on us—they do unmistakably at times—but the dumb creatures which man holds in subjection, always offer the most plastic subjects for photographic treatment. Indeed, the photographic field without their quiet coöperation would be barren and unattractive indeed. It is an interesting and solacing reflection.

✽

In by far too many cases and instances, photography, like every other pursuit, has become a thing of the seasons, especially with the colossal growth of the amateur cult. We are now well on toward winter, but a lessening of photographic output will only occur on the part of those who apprehend the black art wrongly. The more we persuade ourselves that photography is not, or should not be, a season's occupation, the more satisfaction we are likely to get out of it. Now we are apparently about to qualify ourselves in our first paragraph. We take the wrong view of the seasons and are needlessly influenced by them. But the habits and artificialities of centuries are hard to eradicate and especially in towns we live under artificial conditions and act accordingly. It is a gratification to us to notice that many of the large commercial firms are insisting that there is as much scope for



photographic activity in winter as in summer, *i. e.*, particularly in enlarging work.

✱

As we have already pointed out above, photography, like every other pursuit, has become a thing of the seasons, especially with the colossal growth of the amateur cult—the mainstay of the industry, when all is said and done. But is it not time that this distinction between “amateurs” and “professionals” is abolished? We have been reading long criticisms of exhibition work in which no distinction is made of the exhibits when subjecting them to review. And, in ordinary daily routine, what is the difference? One individual follows photography for the purpose of making his or her daily bread, the other for pleasure, and sometimes profit, or both combined. The professional at one time looked askance at the “amateur,” now he, in a great many cases, makes money out of him. Is it not all a matter of business on both sides? And is not pleasure in the main, a matter for business—a part of life?

✱

The more one studies the trend of the times in photographic manipulations the more one is impressed by the circumstance that simplicity is the keynote of the photographic process, but that, after all, in obtaining results it is the individual that counts in the long run, and only he, whether he calls himself “professional” or “amateur.” What is needed is an entirely new attitude toward photography and its materials. At present it and they master us. It should be the other way about. We may usefully derive a lesson from the domain of sport. Take golf, baseball, rowing, any branch of athletics; it is the human being that excels in the handling of these impedimenta. So it should be with photography. And that it is becoming more and more so is evident from the revelations of success that we are constantly printing in these columns.

✱

A marked improvement is perceptible in the quality of the photographic illustrations

which now adorn the books and periodicals of the world. For a considerable period we have been at pains to make comparison between those now issued and those that came from the press twenty-five and thirty years. Artistically and technically the advance has been enormous. One rubs one's eyes at seeing the crude productions that once did duty as the bases of illustrations. The rotogravure supplements which are issued in such vast numbers in connection with the newspapers are really dreams of artistic beauty. In olden days we would have framed such beautiful impressions. Now we accept them pretty much as a matter of course. And the competition for good photographs on the part of publishers is keener than ever, simply because the public has been educated to accept nothing but the best the camera is capable of producing.

✱

And here's a novel form of “ad.” Somebody in Ladd, Ill., wants to trade a photo studio, one lot and building, best location, for an automobile. Callers are requested to put in an appearance on Sunday. The mind is set wondering as to what kind of studio this is and what variety of species of article is required in exchange for it. We are sure our readers will smile at the idea, as we did, when we read of it. There are all sorts and conditions of photographic studios in the world. Generally they have increased in magnificence since Baden Pritchard wrote his memorable book on “The Studios of Europe.” And our own pages frequently bear reference to their extent and beauty. But “a studio and lot” to be traded for a flivver cannot amount to much. Anyhow, the incident is an interesting side light on the ramifications of photography.

✱

The mass of instruction which the photographer receives in the way of printed matter, is relieved by a plethora of illustrations, and in the newspapers we are regaled with all sorts of *olla prodida* on the subject, especially in regard to the most popular form of

photography, namely, the movies. Now and again we come across something novel in the way of headlines which regales our jaded eyes with the aspects of novelty. An example of this is "Home portraiture offered by story wins popularity." At first blush you would think this is a case of linking up a story to home portraiture. We thought so at first, but on perusal the article refers to the name of the photographer, which is Story, and he has so wonderfully popularized home portraiture in his town, Wichita Falls, that the local paper devotes a special article to the subject. As the newspaper says, "Few cities the size of Wichita Falls have a home portrait specialty photographer at their command." It appears that Mr. Story pioneered this branch of photography at Wichita Falls and has received a hearty welcome into the local homes. Of course, there is nothing novel in all this but it is the first time in many moons than we have noticed such a reference in the general press. We refer to it as a hint to other photographers in small towns to adopt the idea. There's money in it.

✻

Motion pictures of plant life, showing actual growth, were taken very early in the annals of cinema work. Arthur Pillsbury, the well-known Yosemite photographer, has produced them, and in recent years has turned his attention to the movie photography of flowers with the idea of obtaining records of them, showing the rate of growth at a much higher speed than the normal. At the suggestion of a doctor friend, he adopted stimulants to make flowers open more quickly. Mr. Pillsbury says he was not surprised that flowers reacted to stimulants just like humans would. He tried coffee, sulphite, aspirin, plain water, water under pressure. In some of his early experiments the plants died. But with other substances, in water under pressure, such as caffeine, digitalis and strychnine, he obtained results, the bulbs upon which he experimented opening with comparative quickness. Mr. Pillsbury gives details of the effects of these

chemicals upon various flowers, but says his work has not yet been carried to the point where he can make absolutely reliable conclusions. He is planning to ascertain the proper dosages for various flowers. Then he proposes to try the effects of wood and grain alcohol, looking for comical results. "A plant," says Mr. Pillsbury, "is ceaselessly working. A good-sized oak tree lifts 500 pails of water daily." He adds other interesting data. We have been much interested in reading of Mr. Pillsbury's efforts. The phenomena upon which they are based have been fairly well known for many years. Those of us who have cultivated flowers have taken advantage of the fact that various substances accelerate their growth. So that interesting as Mr. Pillsbury's endeavors in this branch of photography may appear, the element of absolute novelty is lacking. However, the recurrence of such experiments is no drawback to photographic progress. They reveal, in fact, the many-sidedness of camera work, and the intellectual capital to be extracted from it.

✻

### Why Not Try It?

The first day of every year, of every month, of every week, sees a whole flock of excellent resolutions born into the world; the second day of each year, month and week respectively, finds most of them stone dead.

It is quite natural, there is nothing—not even money—more difficult to keep than a fine large generous general resolution. And most resolutions are fine and large and general.

If they were a bit more limited, more concrete, more "factual," it would be much more easy to nail them down and keep them.

Which brings us to the point. If you come in on Monday morning with a heart full of hope and a general resolution to "make business buck up," etc., it may last until lunch time, but most likely it will fall over the first bit of trouble you come across

and forget to get up. You always do your best anyhow, so what's the use of resolutions? That's the Monday afternoon spirit!

Now suppose you come in with a resolution to increase your turnover for the month by, say, ten pounds, twenty pounds or fifty pounds over your average.

That is a definite concrete aim that will be before you right through the month. Each week you can measure your progress, and if you are behind schedule you will put an extra bit of push into work, and if you are ahead of your programme you will be very well pleased—and determined to keep ahead—*The Professional Photographer*.

✱

## Explaining Quality

FRANK FARRINGTON

The photographer's patron is not often able to judge adequately of the real quality of a photograph. I have seen the maker of utterly inartistic portraits take a large part of the business away from a photographer of ability and sound taste because the latter lacked aggressiveness and the ability to show the public wherein his work was of a high-class order.

You make a photograph for a woman and she likes it, would probably return to your studio the next time she wants work, but aggressive advertising and enterprising merchandising methods and salesmanship on the part of a competitor lures her to the other studio. She finds the work done there costs less money than your work. It has a flashy attractiveness in the get-up of mount, folder and envelope. She has no way of judging of permanence of the job. She lacks the artistic sense to see its detrimental qualities.

You lose a customer, at least for a time. If you had taken pains in the first place to show that woman what *quality* in photographic work meant, she would herself have detected the faults in the cheaper work.

Much of what makes quality in your work is every day principle with you. You take it as a matter of course that you are

going to use certain methods to get right results, that you are going to follow more expensive means than some do. You are doing your work on a basis of high principle. But is there that in your work which will make that fact plain to the inexperienced or even inartistic patron? Probably not. And that is why it is so important that you protect your good work against the competition of cheap work by showing patrons why and how the work you do is superior.

You need not compare your work with that of any other specific studio. It is not necessary to mention names or to pick flaws in the other fellow's job. But you can point out the good points in your own work and impress upon the patron the importance of getting such work, of paying enough to make sure of getting it.

✱

"There was more skill required to take a picture of a wild animal or of a bird than there was in the shooting of them." We take this quotation from an interesting article on "Photography and Nature" in *The Kingston Standard* (Ontario, Canada), which gives the newspaper the opportunity of printing some admirable advice on the desirability of employing one's spare time in this class of work. We think that all photographers, whether they be amateurs pure and simple or engaged in branch of the business, would be the gainers in devoting some of their time to nature work and comparing their results at societies especially formed for that purpose. We have known of cases, in the annals of the craft, where even the busiest men have found time for the purpose. But we live in a very materialistic age, when people are begrudging themselves any intellectual leisure. However, nothing is lost by pointing out, as our contemporary does, that as a means of recreation, nature photography offers a very enticing field.

✱

There's a big difference between the desire to do a thing and the determination to do it.



"PROGRESS MEANS SUCCESS"

# ASSOCIATION NEWS

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and the Bulletin of Photography

S. R. CAMPBELL, JR., Secretary, P. A. of A., 722 Bond Building, WASHINGTON, D. C.

Now they're coming—suggestions for the new name of the School of Photography at Winona Lake, Ind. The articles in the press two weeks ago are bearing fruit, though it seems that the longer one has to think about the matter, the longer becomes the name. The majority of the latest arrivals are far from "short and snappy" and would be bound to be popularly abbreviated into some misleading nickname less applicable than the present "Winona School."

Come on, girls, I've only heard from three of you. Don't let the men run away with that \$25.00 prize, when you are fully as capable of thinking up a good name as they are. December 31st is the closing date and this Office is the place to mail them.

I have an inquiry from the Director of a Survey, by a National Women's Association, asking what part the women of this country are taking in photography as a profession and whether they are taking an active part in National activities. What shall the answer be? A certain percentage running studios, but not interested in their National Professional Association, even with a lure of twenty-five dollars easy money? It's up to you—let's see that you are equal to the occasion.

While we are speaking about the ladies, here is an example of what some of the more energetic ones have tackled. The ladies of the Women's Auxiliary P. A. of A., have undertaken to raise a fund of five thousand dollars to be applied on refurbishing the School of Photography at Winona Lake, Indiana. The need was mentioned at the recent Milwaukee Convention and

offered just the opportunity for which these ladies had been looking—a chance to do some real good for their National Association. Mrs. Howard D. Beach, as Chairman of the Auxiliary, is directing the campaign and is endeavoring to complete the quota by the middle of January, if possible. It could be done, if those who will eventually donate will only DO IT NOW and think what a wonderful prestige will have been gained by the ladies of the profession.

Aside from this fact, there is a decidedly worthy cause back of the proposition. The School has had three very successful years while being housed in the Daguerre Memorial Institute at Winona Lake. Antique school desks and folding chairs have been cheerfully accepted by the students during this embryonic period, because the photographic apparatus, as donated by the Manufacturers and Dealers, has been right up-to-date. The course of instruction has been of the first order and an infectious spirit of good fellowship instilled into the student body, resulting in sincere enthusiasm by the most skeptical. Since the purchase of the property by the P. A. of A., the actual operation of the School has been self-supporting, which proves that it is a successful venture. The time has arrived, however, when modernizing is almost imperative, if the place is to be a credit to the profession and it is with this in view that the aforesaid fund is needed.

Now then, if anyone, woman or man, is at all interested in the future of this profession, they have a fine chance to show it by aiding the Women's Auxiliary. Simply

mail your check to Mrs. Howard D. Beach, Chairman, Women's Auxiliary, P. A. of A., No. 467 Virginia Avenue, Buffalo, N. Y., making same payable to the Auxiliary.

✱

### *Wanted at Once*

Correct addresses for the following names for whom mail has been returned for various reasons:

H. W. Butler, Minneapolis, Minn.; R. C.

Dennett, Chicago, Ill.; Miss Ida Edison, Milwaukee, Wis.; C. W. Howard, Columbus, Ohio; L. M. Jones, Peoria, Ill.; Jim Kreps, Madison, Wis.; Harry Levy, Chicago, Ill.; Miss M. M. Sandback, Madison, Wis.; F. L. Thomas, Chicago, Ill.; Miss Alica Worth, Chicago, Ill.; Miss June Wanner, Minneapolis, Minn.; F. L. Wright, Cleveland, Ohio.

## News Photography Part I

WILLIAM JONES

The news-photographer is a comparatively recent addition to the machinery of the Fourth Estate. He became essential to the press when the old line-cut engraving gave place to the half-tone in newspaper illustrations. In the days of the line-cut in the daily papers, the illustrating was done by a corps of artists attached to the newspaper staff. Portraits were reproduced through the medium of a drawing by pen and ink worked over a silver print. Pictures to illustrate the news stories were drawn by hand. They were either fanciful sketches, made in the newspaper's art room, or drawn by the artist on the spot.

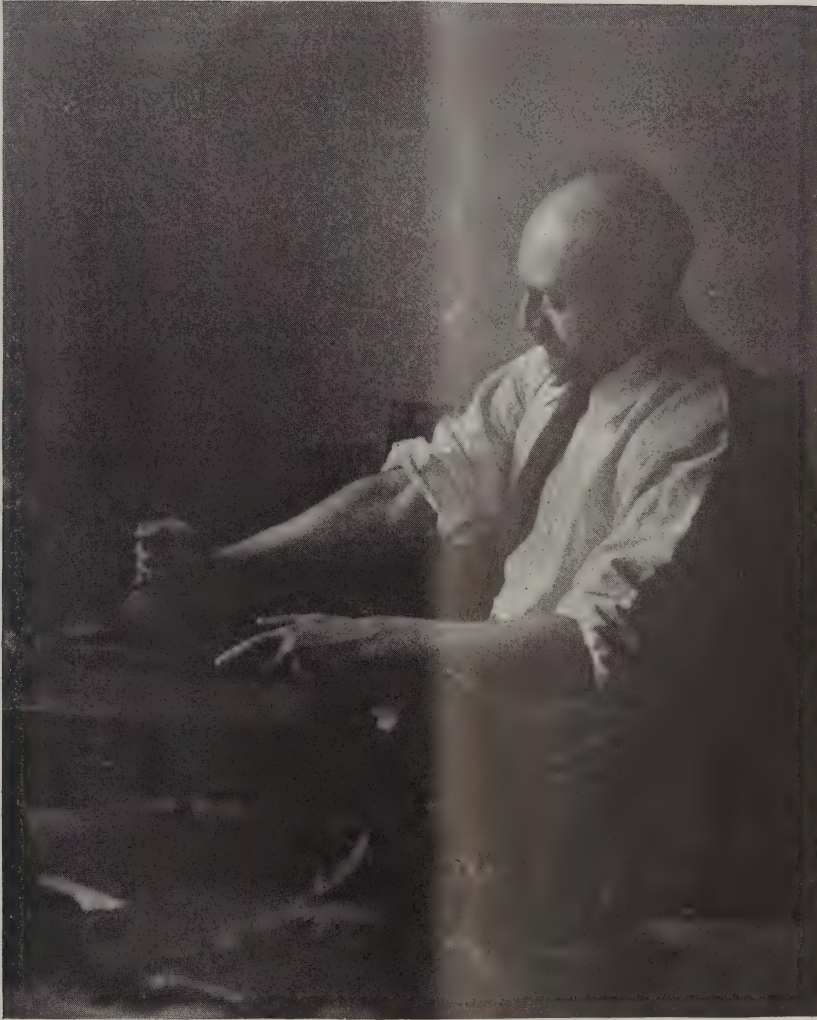
Following the introduction of the fine screen half-tone illustrations, printed on highly calendered paper in the weekly or monthly magazines, came the newspaper half-tone, necessarily made through a coarse screen to allow for printing on cheaper paper and with the swift machinery of the daily press. To illustrate news directly by half-tone plates it was necessary to have a corps of picture producers, and so the news-photographer became a regular and important adjunct to the newspaper staff.

At first the editors relied upon free lance photographers who could be called upon to take assignments, and who peddled their pictures around the newspaper offices when not actually under orders to make them. Then the news-picture syndicates came into being that were the pioneers of the many great picture distributing agencies of today.

All big events, such as political conventions and important news happenings, were "covered" by these news-photographic concerns. The newspapers and illustrated magazines relied largely upon them for news pictures, and for a time they reaped a harvest. But there were certain drawbacks to their usefulness from the point of view of the editor who was ambitious to make his paper stand out from those of his competitors in all departments. The news-photograph agencies were not tied up to any paper or group of papers. When a picture or series of pictures was obtained, the firm broadcasted its product. The editor who bought pictures could never be sure that the same pictures would not appear in all the papers of his town simultaneously with his own. In fact, he could feel pretty sure such would be the case, unless he agreed to pay a fancy price for exclusive use of the pictures. And in those days of few news-photographers and a growing demand for pictures, the term "fancy price" meant all it implies.

Then again the editor encountered daily the difficulty of having no photographer immediately at his disposal to send out on an emergency event. He had on these occasions to fall back on his "assignment men" in the art room, and illustrate an important news happening with a pen-and-ink sketch or wash drawing made in the old way.

Furthermore, the work of the picture distributing concerns and of the free lance photographer frequently fell short of what



Bruce Cameron

THE ETCHING PRINTER

The Scottish Photographic Federation of Scotland

From the exhibit at The Camera Club, New York and the Smithsonian Institution, Washington, D. C.





William Findlay

**THE SPOT LIGHT**

The Scottish Photographic Federation of Scotland

From the exhibit at The Camera Club, New York and the Smithsonian Institution, Washington, D. C.

the editorial mind pictured it should be. The editor had pictorial ideas of his own, and these ideas he would not wish to hand over to a concern working for its own interests and for a field embracing the entire country. The editors of the big dailies therefore soon saw the unwisdom of taking what was offered to them in the picture line. They wanted original and exclusive pictures. Originality and exclusiveness of material are particularly in demand in the newspaper profession. It was inevitable, therefore, that the newspapers should add photographers and dark-rooms to their staff and equipment.

There was no lack of applicants for the positions. Nearly everyone was Kodaking in those days. News photography was a line that promised fascinating as well as remunerative employment. It was a field for the young man particularly, healthy, active and interesting. No occupation offered more variety and less monotony. It attracted men from the editorial rooms. The first recruits were the reporters themselves. Some combined reporting with photography and proved most useful to the editors. The man who could add literary ability to camera cleverness was a sure winner, for he could be sent anywhere without the necessity of a photographer accompanying him to do the picture end of the assignment. Some reporters elected to become camera men exclusively. These latter soon found they could do better as free lance news-photographers than as attaches to a newspaper. Their trained news instinct easily put them ahead of the novice in the race for pictures with a punch.

As news photography developed, the editors became more exacting. A poor picture, which required a lot of retouching by a high-priced artist, and even then looked poor in print because the retouching always showed, was no longer received with equanimity at the city desk. At times, of course, conditions would make it impossible to get a good picture and poor stuff was welcome. But good photography was

demanding as well as good judgment in securing pictures, and the demand soon attracted the regular photographer from the commercial studio to the newspaper dark-room.

The newcomer in the newspaper field had a lot to unlearn, as well as to learn. The slap stick methods, perforce, in vogue in the newspaper photography shop were very different to the exact and scientific work of the commercial studio. Most frequently time was the essence of the newspaper photographer's contract. He had no opportunity to use a spirit level on his camera when photographing a burning building, a street riot, or a shooting affair. Nothing could ever be left over to the next day. There was very seldom a chance to rectify a failure. Failures were fatal. So the photographer, fresh from a commercial studio, found it necessary to adjust himself to queer new conditions. If he proved adjustable, he proved invaluable. If he clung to his commercial-photography training and could not adapt himself to the rush and scramble of a newspaper office, he soon went back to his old line.

Forging to the top of the new profession of news-photography there soon came the ambitious, restless, original genius who gets to the top in every line of endeavor. This was the man who was never content to merely "cover" an assignment. The editor at the city desk cannot foresee all there is to be obtained from an assignment. He can imagine a lot and suggest and advise, but the man behind the camera must be relied upon to produce the picture. This was where the average man in news-photography lagged behind, while the real fellow caught the substantial salary and found it an easy transition from the small paper, paying small wages, to the big publication that didn't care what it paid, in reason, so long as the photographer could produce the goods.

The demand for pictures increased right along. The Sunday papers began publishing rotogravure sections, with several pages

of news photographs. Not only were the news articles illustrated with photographs, but the dailies printed full pages of news pictures. Pictorial dailies, given up largely to news pictures, were tried and proved a great success. The hurried and harried public could see, at a glance, a story told in a picture with a fully explanatory caption, without wading through columns of descriptive matter.

This growing demand for world's events in pictures caused picture producing and distributing agencies to spring up in every civilized city in the two hemispheres. Today news events are as regularly covered by the camera man as by the news correspondent. News-photography is a recognized department of newspaper reproduction, and the news-photographer is becoming more and more a necessary and valuable part of the world wide force of news gatherers.

There are not many paying occupations open to the young man that are so easy to get into as that of the news-photographer. One can learn the elementary work of the dark-room in a very short time. Any person of intelligence can master the mysteries of camera manipulation. No outlay is required. The newspaper supplies the camera and all the equipment.

We will suppose then that a novice in photography, knowing how to take and develop pictures and who is familiar with the use of the enlarging lamp, seeks a position on the staff of a daily paper. He should be fairly well dressed, for his world will include all classes, from the lowest to the highest. He should be physically fit, for news-photography is no field for weaklings or cripples. He should have absolute confidence in himself, for personal timidity has no place in the composition of the newspaper camera man. The editor expects results, not explanations.

With work so varied, it is difficult to outline a typical day's programme, but one of the events he will be called upon sooner or later to photograph will be the fire call. This presents no particular difficulty, but

frequently there will be offered a chance for original work. The mere photographing of the scene from the street, with firemen at work, is too conventional to make a hit with the editor. Close-ups of firemen in precarious positions, comprehensive views from adjoining roofs, falling walls and smoking ruins, will suggest themselves to the bright camera man. So with street parades. It used to be called "step ladder stuff," because it was always necessary to procure one of these articles when going on a street parade assignment. If you are sent on one of these assignments borrow or buy a step ladder. Get the spectators in the picture. Move around and get a different background for each exposure. You probably won't have to do more than one phase of the picture taking, if it is an important affair. Some other fellow will get the individual snaps, and perhaps another the views from roof tops or windows.

Football games and athletic carnivals are easy stuff if the light is any good at all. The new man will probably be sent with experienced camera men at first and will be told which events he is to look after. The arrival of celebrities provides an almost daily item in the programme of the news-photographer. An inexperienced man is not likely to be trusted with the work of making pictures of the arrival in the turmoil of a welcoming crowd. He will probably be told to get pictures of the crowd itself and given a roving commission to shoot off on anything that seems of interest, while a more experienced man does the fancy work. A novice will find plenty of chance to distinguish himself if he keeps his wits about him and his eyes open. The difference between the successful man and the mediocre operator is that the former searches every possible horizon for the unusual, while the latter snaps at anything and everything.

Until the novice proves himself, he is more than likely to be given assignments of a general nature. For instance, he will be told to go to such and such a square and get pictures of the children of the Social Regis-



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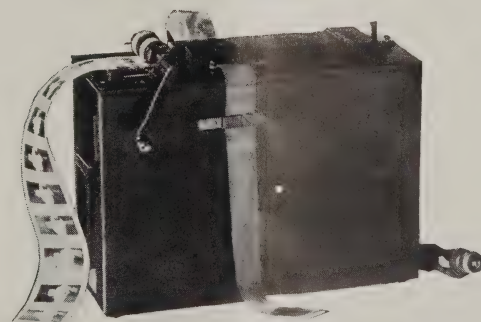


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ter set disporting themselves on roller skates and kiddie cars. This looks an easy job, but the photographer should not regard it casually. On the contrary, let him concentrate every ounce of originality and energy he has on this job, for he is being tried out. Besides, there are few subjects upon which he can "spread himself" more effectively than this one of the children of the rich at play. Be sure and pick out the right children, and don't fail to get their full names. They are usually pretty children, always well dressed and attractive, and, photographed properly by one who knows how, they are gilt-edged camera material for either the daily pages or the rotogravure section of the Sunday paper.

Don't imagine you have a soft snap, either, if, on the day after the snow storm, you are detailed to get snow scene pictures. The order may be given in a bored kind of way, but you may make or break your reputation on the paper by the way you carry it out. Photographing snow scenes will bring out the best artistic instinct you have in you, if you have any at all.

The list of possible assignments might be continued indefinitely. Those mentioned will convey some idea of what is expected.

Having proved his worth the new man will be trusted with more important work and permitted to go it alone.

The ability to keep a cool head is one of the most necessary qualifications in news photography. The mind must be detached from surrounding excitement. Fumbling fingers spell failure. Impatient and self-important committeemen will often make a pretense of resenting the hold-up of a celebrity by the camera squad. A hurry-up pose, grumblingly arranged for, is the best the camera men can get. Or perhaps the snap has to be made while the arriving celebrity is in transit from train to automobile. The news-photographer who allows himself to get "fussed" at such times, is doomed. The more competent men will get the picture and the nervous man will probably get what is coming to him when he

turns up at the office without the picture. Therefore, don't aspire to be a news-photographer if you are subject to brain storms at critical moments. You must be a man of ice to succeed at this business. Pictures easily obtained are not the kind that win medals from the editorial desk.

Photographs that must be made under trying conditions are almost too numerous to enumerate. There is the snap of the accused man or woman, escaping from the court by an unfrequented entrance, in order to dodge the camera squad; witnesses at the trial seeking nothing more ardently than to avoid publicity; the court scene that must be photographed by stealth in defiance of the prohibition of an officious court officer; the snap of the society bride who objects to newspaper publicity (there are such); and the camera-shy celebrity of both sexes who refuses to pose and must be taken unawares (such persons exist). There is the long weary wait at the scene of action before the actual moments of action. It is very trying, but there are plenty of thrills and the life is interesting to the man whose nerves are in good shape.

Modern appliances have greatly lightened the burden of the news-photographer. The survivor of the early period of newspaper picture making smiles to himself when he thinks of the effort required to make pictures in those days, as compared with today. The news-photographer of pioneer times had to carry a huge box which was at that time the only quick-action camera available. As the newspaper equipment seldom included an enlarging lamp, prints were made by contact and the negative had to be large enough for a direct print or it would not reproduce. This meant that the news-photographer had to carry with him on any important assignment a dozen or so of  $6\frac{1}{2} \times 8\frac{1}{2}$  plates. It was no joke to struggle along with this equipment in sultry weather, especially when the job necessitated much walking.

Vividly the writer recalls wearying trudges across country in the wake of fox

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are the rule, not the exception, with  
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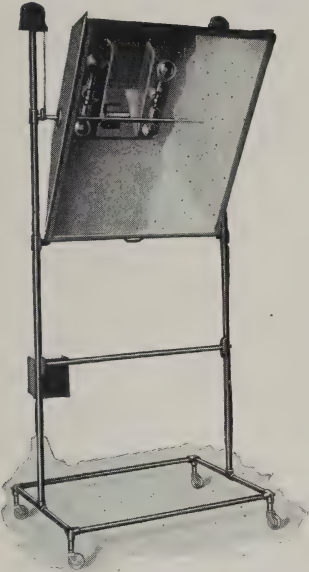
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hunting parties, and the misery of long drills to the nearest railroad station, usually miles from the "kill," with that lumbering old-style camera and its accompanying bag of big plates. But let any bunch of veteran news-photographers get together these days to talk of old times and you will hear them chuckle as they say to one another: "We made better pictures in those days than they make today, with all their up-to-date equipment."

The introduction of the enlarging lamp made it possible to reduce the size of the newspaper camera, so that today the news-photographer can carry his outfit without much effort. Experts can make good with a pocket size camera equipped with a fast shutter and a quick lens. But the best of them will go astray sometimes with a "guess focus" outfit, and until you are quite sure of yourself it is best to use a camera that lets you see what you are getting. In photographing athletic meets, motor boat races, horse show events, or anything that includes

fast action over a fixed ground, the mirror-camera with an  $f4.5$  lens is usually found best. But many news-photographers can do just as good work with a "guess focus" camera on these occasions. This style of camera is used almost exclusively in Europe, as you can see from news pictures in the movies, where photographers are at work. There is a reason for it, which was explained in this way to me by one of the craft from the other side:

"You fellows have it easy in America," said this artist. "Nearly every one here seems to regard the news-photographer with complacency. Your news-photographers are not compelled, at almost every turn, to snatch pictures of personages through a fence of bayonets or between the head of a circle of protecting police. We can't take time, in most instances, to fuss with a focusing mirror. The picture has to be made with the celerity of an assassin's bullet. So we are compelled to rely entirely upon the 'guess focus' camera that can be

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held up anywhere and which secures the picture without a lot of fumbling with a focusing screw."

But the newspaper photographer, who is not expert at guessing distances, had better play safe and use a mirror camera, or carry a small "guess focus" camera with him to practice with. Some news-photographers, when sent on long distance assignments where conditions are unknown, take both kinds of cameras. In these days of small cameras and films it is possible to carry in a suit case a full equipment for an out-of-town assignment, as, for instance, the pictorial reporting of a professional baseball team's trip South.

*To be Continued*

\*

Marjorie, aged four, marched into the grocer's to tell the news.

"We've got a new baby brother up at our house," she said.

"You don't tell me!" said the grocer. "Is he going to stay with you?"

"I guess so," said Marjorie. "He's got his things off."



The achievements of optical technology in producing lenses of an aperture of  $f2$ , would appear to mark the culmination of this branch of work. How much further have we to go? It would seem that the limit of power in this respect has been reached. The photographer, therefore, has every possible power placed in his hands. Now the question arises, has the skill of the photographer kept pace with the weapons placed in his hands? I think the answer must be in the affirmative. It is impossible to study the results that are, without coming to the conclusion that in the instances of those in the higher ranks of camera effort the response to the bequests of photographic science have, on the whole, been adequate.

\*

There is an aristocracy of photography—I do not now allude to the rank and file of

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studio men—who are ever bent on achieving results that have not before been attempted. Natural phenomena engross them. The scientific sections of the great European expositions attest this fact. The lesson should not be lost on the business or bread and butter photographer who, as a rule, does not concern himself with these things. In fact, in my experience it is a difficult thing to influence the ordinary photographic mind to deflect itself from the routine of “come day, go day” camera work.

✽

But the ordinary photographic mind does little to assist photographic progress: it is the mind which is ever seeking to improve upon that which already exists. Hence the evolution of photography proceeds apace simply because the initial problems demand solution before practical results can be attained.

## Letters to the Editor

Editor BULLETIN OF PHOTOGRAPHY:

Dear Sir—Recently I saw an announcement that the Women's Auxiliary of the P. A. of A. had started a fund to furnish the Winona School of Photography and that \$5000 is the amount aimed for. Quite a few subscribed at the Milwaukee Convention if you will recall it. I now see another fund being started as a memorial to J. C. Strauss. Is the last fund to be joined with that started by the Women's Auxiliary, or is it for a bronze tablet or something of that description?—J. B.

The Women's Auxiliary was requested to solicit funds for the furnishing of the Winona School and have been active in securing subscriptions. If the J. C. Strauss fund is to be turned over to the Women's Auxiliary (and we think this would be the proper thing to do), then the conflict of the two funds would be avoided. As a matter of justice, we think the ladies should have the credit for this “furnishing” idea.

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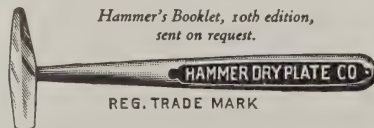
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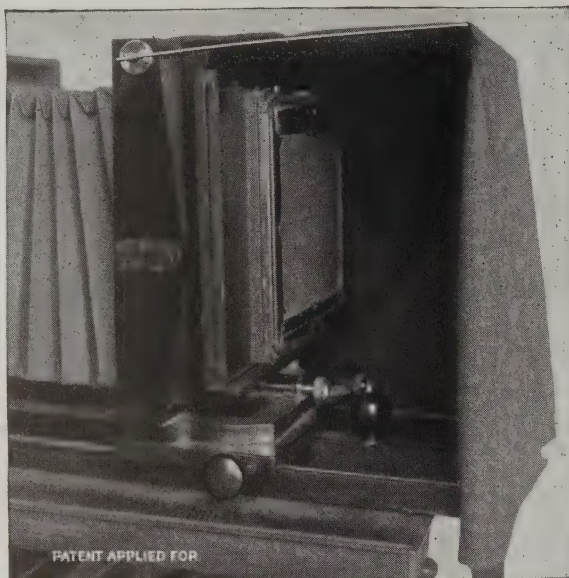


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## **The Other Side of the Counter**

MRS. H. H. DENISON

Occasionally each one of us stands on the other side of the counter, opposite the salesman's side. Ever had any experiences that helped you when you went back behind the counter again?

For instance: a lady entered a store with a sample of narrow, inexpensive lace she wished to match. The clerk showed expensive laces which the lady politely insisted were not what she wanted.

"Oh, I see. You want something *cheap*," remarked the sales girl, sarcastically.

"Exactly," the lady replied, "I am glad you get me at last." But we happened to know that remark cost that store many dollars and nearly lost to them one of their best customers.

And, really, haven't you ever gone into a store and purchased a ten-cent paper of pins where a hundred dollar diamond brooch would not have done at all? Or a twenty-

five cent handkerchief, where a fine linen tablecloth would not have served the purpose? Sometimes small purchases are necessary. But the small order should always be received with the same courtesy as the more profitable one.

Another important question is that of what to do when we haven't just that for which the customer is looking. Again, the "other side of the counter" has had its lessons.

A lady went into a store to purchase two dozen bone buttons, value ten cents per dozen. This was the only store in the little town that carried them and they were out. Would the clerk order them? The lady was willing to pay her for her trouble.

"No," she replied, "we would not care to go to all that trouble for so small an order."

"Very well," replied the lady, "I must have them, so I will order them myself."

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The clerk assented that was best.

The lady then asked to see some raincoats. She found just what she wanted, but not in her size.

"We will be glad to order a 38 size for you," urged this same clerk of the button deal."

"Thanks," replied the customer, "I will just order it myself at the same time I order the buttons."

Many a photographer, as well as any other man, has saved the big orders by going out of his way for the customer's small orders. And any customer, from the least even to the greatest, may at some time bring an order or a request that puts the photographer out to an extent beyond the value of that particular order. But it pays in big coin in the long run to see that every order, no matter how small, receives every possible attention.

The question of substitution when you have not just what the customer wishes, is a question that requires again the exercise of common sense on the part of the salesman. Two examples from the "other side of the counter" will illustrate the two extremes in salesmanship, either of which is to be avoided.

We wanted a certain kind of dress goods, of a certain shade. No, they did not have it. No attempt was made by the saleslady to show us the nearest they had to that asked for. At another store we purchased some goods that "would do," but not just what was wanted. A few days later, while again in the first store mentioned, we heard a lady ask for the same goods we asked for.

"No," replied saleslady No. 2, "we haven't just that particular weave, but we have something nearly like it." And, behold, just the thing we had been looking for!

But the other extreme. This case is so ridiculous as to be scarcely believable, but we ourselves stood on the "other side of the counter" and saw the comedy enacted.

A man came into the store to match a piece of blue taffeta his wife had sent with him. The little, red-headed proprietor



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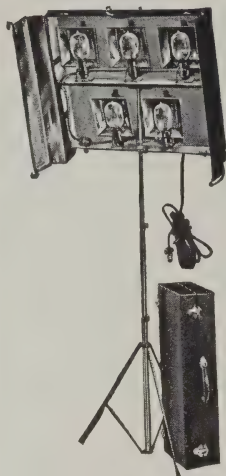
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jumped about excitedly in front of his pile of silks, but found nothing of the same shade. Then he turned to his shelves.

"Ah, here we are!" he exclaimed, and threw down a piece of gingham.

The man, suppressing a smile, said he guessed "it wouldn't do."

"You see," he added, "my sample is silk and that is gingham."

"Yes, yes, I know," ejaculated the little, red-headed man, "but this is sure a bargain—just what you want, I know. It is cheaper than your taffeta, will wear better"—but he was talking to space. The customer had vanished. We, too, followed suit, with all possible speed, fearing the wiles of so ingenious a salesman.

If your customer comes in with a definite style of picture in mind, show, by all means, all that you have in anywhere near that style; as well, show any other styles that seem to you might suit: but be careful not to carry your idea of salesmanship to the taffeta and gingham stage.

But after all, it is just a matter of exercising common sense. *If we will just imagine ourselves on "the other side of the counter" while dealing with customers, we will not go far astray, for we all appreciate courtesy and a square deal.* So once in awhile, figuratively speaking, let us step to the "other side of the counter" and take a look at ourselves squarely in the face, with "us" as customers, and ourselves behind the counter.

✱

Maid: "I couldn't come yesterday, Miss Jackson. I was suffering that badly with pain in my chest."

Mistress: "What was it, Melissa? Dyspepsia?"

Maid: "Yes'm, it was. But the doctor, he calls it an attack of acute indiscretion."

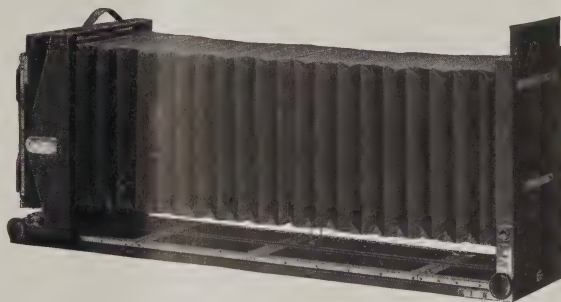
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## An Ordinary Room as a Studio

Reference to our correspondence columns will show that it is often proposed to erect studios in the most cramped and unsuitable positions on the supposition that merely a glass roof is essential to successful working. This idea seems to be most firmly rooted in the mind of the young photographer who has received his training in a glass barn of the orthodox type. Excellent work can be done in an ordinary well-lighted room, as witness the successful "at home" portraits of many of our leading workers, using only daylight, while the addition of an arc or mercury-vapor lamp enables the operator to produce effects requiring a high side or top light. It is not our intention to deal with the questions of lighting and posing, but rather to point out the desirability of dispensing with the glass roof when structural or other considerations render its provision difficult or expensive. In the first place a much wider choice of premises is possible, any well-lighted room of suitable dimensions in a desirable position being all that is needed, in fact, successful studios have been carried on in basements where electric lighting has been solely relied upon. This is a most important point in many localities, where a good position is a first consideration, and where it is impossible to erect or adopt a studio of the ordinary type. We know of one successful business of a good class carried on in an ordinary deep shop, the front being utilized for a show which many bigger firms might envy, while the negative-making is carried on by means of an arc lamp in the back portion.

The room-studio exempts the photographer from many worries; he has not to think of leafy roofs, stained blinds or broken glass, a snowfall does not trouble him, and he need never dread the havoc caused by hail. From the sitter's point of view it is no less desirable, as it usually avoids stair climbing and is altogether more cosy than the glass houses. This is especially the case with children, who are often ill at ease in the unusual surroundings of the studio, but can readily be made to feel at home in an ordinary room, which, by the way, may be easily warmed by an open fire; no small advantage at this time of the year, especially when making semi-draped pictures of the little ones.

Care should be taken not to make the electric light apparatus too obtrusive. In an otherwise well-arranged studio we have seen the working space seriously curtailed by a large and clumsy stand, and it struck us that for a moderate-sized room it would be preferable to dispense with a stand altogether, suspending the lamp from the ceiling by means of a fitting made somewhat upon the lines of the "Surprise" pendant now so generally used for gas. This would allow ample range of movement, and is more manageable than the heavy stand on castors usually supplied.

For daylight work a false casement fitting might be placed inside the existing window, thus enabling many desirable poses to be obtained with

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perfectly natural lighting and avoiding the glaring inconsistency so often seen of a figure sitting at a window with the light coming from the interior of the room. It is, perhaps, unnecessary to caution the photographer against rooms with low ceilings and consequently low windows; even if artificial light is to be used exclusively 10 feet is the minimum height which can be effectively used with full-length figures, and with this height it is desirable to use one of the new forms of lamp, which have the regulating mechanism below the carbons.

We may here repeat the hint so often given to be sure, if possible, to arrange for obtaining the electric current at the "power" rate. If the premises are already fitted for incandescent lighting an additional meter and wires will have to be provided, but this is usually done by the supply company or corporation, without cost to the consumer. The mercury-vapor lamp can be run from the ordinary lighting installation, but we think few will prefer this form for portraiture to arc-lamps. —*The British Journal of Photography.*

## AMONG THE SOCIETIES

H. C. Watton, of Oklahoma City, was re-elected president of the Southwestern Professional Photographers' Association at their Convention held in Oklahoma City, Okla. Guy Reed, of Fort Worth, Texas, was named secretary.

✽

Seventy-three photographers from cities of east central Wisconsin, the largest gathering ever assembled at any meeting of the Fox River Valley Photographer's Association, met in Green Bay on October 14, at the studio of L. J. Sturtz, N. Washington Street.

An interesting demonstration of projection printing methods was given by Dore Curtis, of the Eastman Kodak Company, as the feature event of the program.

✽

On October 6 and 7, the Art League of Southern Illinois held its regular meeting at the Baird Studios, Fairfield, Ill. A bunch of real live-wire photographers were present. President Lankscher, of Johnson City, was not present, and W. G. Baird served in his stead, and carried out the program for the first day, which was "Competative negative making under skylight," after which negatives were developed and criticized.

On Tuesday, Mr. Wilson Todd, of North Grand Boulevard, St. Louis, Mo., gave a business talk on composition of lights and shades, after which he gave a demonstration of lighting faces and posing.

After Mr. Todd's demonstration there was short business meeting. According to the rules of the organization, Mr. Baird is president at the next



meeting, which will be held at O. A. Michels' Studio, in Benton, the first Monday in March, 1925.

✽

The Eighth Meeting of the Photographers of Northwest Missouri was held at the Grissinger Studio, Stanberry, Mo., on October 2.

This association of photographers has gone on record as being the only club in the Missouri Valley that has held its association and has worked together. This is an enviable record.

J. H. Cook is president of the Association and Max Walton is secretary-treasurer.

The morning session was given over to denominations and work under the skylight.

The afternoon session was given over to discussions and the business session.

The next meeting will be held in Savannah, Mo.

✽

The Rock River Valley Photographers' Association met at the F. C. Barnum Studio, Morrison, Ill., on October 7. Members were present from Sterling, Dixon and Polo. Mr. Barnum had charge of the program and the following topics were discussed: "What can we do to start the holiday work early," "From what lecture or demonstration did you receive the most benefit at the National Convention, and why?" and "What has been your experience in making the new projection prints?" After the program was finished the meeting was opened for a general discussion of different stages of the work, and comparing and discussing different pieces of the work made by the members. All expressed a very enjoyable and profitable evening. The next meeting will be in Sterling some time in January.

✽

Registrar (to freshman): "What is your name?"

Freshman: "Jule, sir."

Registrar: "You should say Julius." (To next boy: "What is your name?")

Second Boy: "Bilious, sir."—"Ee'-Aw."

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# AS WE HEARD IT

Walter Ayers, of Kirksville, Ill., has opened a studio in LaPlata, Mo.

R. L. McCallister, of Crestline, has opened a studio in Plymouth, Ohio.

C. W. Mathieu, of Hortonville, Wis., has sold his studio to G. V. Emmons.

W. H. Wiseman, of Jacksonville, Ill., has formed a partnership with Albert Mollinbrok, West State Street photographer.

Elvie Ashby has sold his interest in the Brown & Ashby Studio, Danville, Ind., to his partner, L. E. Brown, and has opened a studio in Steubenville, Ohio.

Wilford J. Rondoe has closed his studio in Lee, Mass., and has moved to Hartford, Conn., where he will enter into partnership with another photographer.

The Novak Studio at 510 Fifteenth Street, Oakland, Calif., has been purchased by Lee Coleman and his wife, who were associated with George Novak in the studio.

W. L. Patterson has sold his interest in the Patterson and Powell Studio, Warrensburg, Mo., to F. W. Powell who will continue to direct the business at the same location.

Henry Corwin Lewis, formerly of Kenton, passed away at his home in Worthington, Ohio, on October 8, following an attack of Apoplexy. He was eighty-four years of age.

George E. Lore, for thirteen years proprietor of a studio at Buckeye Lake, Ohio, died at his home on October 31. He was 48 years of age and had been in ill health for some time.

Herbert C. Whipple, seventy-one years old and a photographer of Olean, N. Y., for the past forty-six years, died of a fractured skull on November 3rd, one hour after he fell from the roof of his studio. Mr. Whipple was repairing the skylight, which is fifteen feet above the ground. He lived at 210 North Fifth Street.

He opened a studio for portrait photography in 1876. Mr. Whipple is survived by his widow and two sons.

We receive, through the courtesy of Mr. C. O. Knudsen, notice of the death of Mrs. Emma Marks, mother of Mr. Samuel A. Marks, of the Western Photo Supply Company, Chicago. Mrs. Marks was sixty-five years of age, passing away after a lingering illness.

Our sympathy goes out to Mr. Marks, for we appreciate what such a loss must be to a son to whom she was so much endeared.

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THE OLDEST PHOTOGRAPHIC WEEKLY IN AMERICA—Established August, 1907

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[TRADE MARK REGISTERED]

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THE WEEKLY BUSINESS PAPER FOR BUSINESS PHOTOGRAPHERS

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VOL. XXXV, No. 903

Wednesday, November 26, 1924

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## Editorial Notes

Philadelphia in some of its sections is undergoing a metamorphosing process, and photography is being called in to record the passing of the old and the coming of the new. Vast changes are rapidly taking place in the vicinity of the new Delaware Bridge, and the beautification of the Parkway proceeds apace. It is worthy of note that the camera is almost indispensable in movements of this kind. You have to record that which is passing, that which is coming. And though, outside of what is printed in the newspapers, little is seen of the results by the general public, the photographers who lay themselves out for this class of work render considerable service to those

who have charge of the plans. In fact, while the architect and the engineer design, destroy and build up, the photographer acts as the recording agency. It is vitally interesting work for the camera.

✽

As we are frequently reminded, passport photography forms a large part of the output of the camera. Some recent experiences of this branch of the art were interesting and picturesque. Here you arrive at the lowest rung of the photographic ladder, being just above that of the itinerant tinslayer. The work is usually in the hands of men who have no knowledge either of art or technique, and whose main object is to get a result of some kind for official purposes. And so the studio operations are crude in the extreme. Everything is sacrificed to speed. But a vast quantity of material is consumed by these hardworking people. A need is filled and that lets the matter out. There is an instructive lesson to be learned here, namely, that photography is essentially democratic—it ministers to the needs of rich and poor alike.

✽

The latest encyclopedia is always out of date the moment it is published, for every minute adds to the sum of human knowledge. And what applies to encyclopedic



compilations applies also to books on photography. Something new on the subject is constantly appearing and therefore there is always room for an up-to-date text book. This reflection is forced upon us in our daily task of wading through the discursive information on the subject that reaches us. Now, how would you photograph deer? *Nature Magazine* tells us in the negative sense. "A deer's sense of smell is wonderful and they get the scent a half mile away, and a moose over a mile with the wind blowing directly toward it," says the publication. "The first thing the photographer does is to see which way the wind is. If it blows wrong, stay in camp, because you will see no animals." Well, well, we live and learn; and it is wise to be up to all the tricks of the trade.

✱

The ingenuity with which photography is availed of in the multifarious affairs of life is baffling in its variety and intricacy. Our mind, at times, quivers with swiftly excited surprise when reading of the stunts based upon our beloved art. Here, for example, is a St. Louis man who has a watch on which the numerals of the face have been replaced with tiny photographs of members of his family. He himself is 1 o'clock, his wife, 2 o'clock, his ten children the other hours up to 12 o'clock. Not all of us are married, and those that are rarely have ten children, but all of us or most of us have watches, and that is why we write this paragraph, namely, with the object of once more directing attention to the watch as a vehicle for photographs. Much business is done in this direction, much more might be done.

✱

"I am an old photographer," writes Sir David Salomons, in a contemporary, "from two points of view, namely, the time I have spent in the art and my age. I started photography about sixty years ago when I was a small boy, and since that time I have tried every process and kind of photography as they appeared. Consequently, a turn at

cinema productions came my way." We make this extract from a contemporary with great pleasure, the present writer having the privilege of Sir David's personal acquaintance. Another extract, "While the Kinematograph has been with us for more than a quarter of a century, it is with comparative suddenness that all that Kinematography means has been brought within the reach of the amateur photographer. The keynote of all the experiences up to the present has been an enthusiastic delight in the work."

✱

Now, all this is a tribute to American ingenuity which is popularizing the cine-kodak all over the world, as it popularized the hand camera. We are surprised the movement has been so long delayed over there, but our cousins are notoriously slow in accepting and adopting innovations. And the information should not be lost upon the photographic industry in this country. An enormous amount of amateur movie printing and developing may shortly be looked for and we advise our photographic and finishing friends to be prepared for it. Vast changes are occurring in the attitude of the public toward photography. Strephon and Chloe are not interested in the past, they live for the future, and the future of outdoor photography is largely with the snapshotter, still and animated.

✱

Comment is excited across the Atlantic by the statement that "under the Prohibition act it is impossible for the average person in the United States to obtain alcohol in any legal manner," to which is appended the opinion that it is clear that "there are some operations in photography which can only be performed in this country by infringing the law." Both references, we think, are short of accuracy. We know that alcohol is still available for industrial and scientific purposes, with which the Prohibition Act had nothing to do. Hence so far as we have heard, nothing in the whole domain of American photography has brought

about any charges of illegality. Were the first statement literally true, much inconvenience to manufacturing would result. There is more or less pardonable exaggeration in the remarks we quote.

✽

The applications of photography to the reproduction of the old masterpieces of literature is one of the uses of the camera not commonly known to or recognized by the general public. To all the large libraries of the world, photographers are constantly turning their footsteps, cameras at hand, for the purpose of copying the literary treasures of the past. And quite a large trade is done in these reproductions. Modern literature is quite of a fugitive nature owing to the enormous volume of output. The classics were made when the craft of letters was in the hands of comparatively few, anterior to the nineteenth century, before the era of the popular press. Dr. Charles W. Eliot's five-foot bookshelf holds the world's classics and it is possible to obtain photographic reproductions of most of them. And is it not remarkable to contemplate how greatly the services of photography are availed of in bringing before us the work of the past—literary and otherwise?

✽

"Is radio interfering with photography?" asks a correspondent. In reply, not that we can notice. There is no visible falling off in public interest in camera work of any kind. On the contrary, judging by the volume of evidence that reaches South Franklin Square, Philadelphia, we should say that nothing can shake the firm hold which photography has upon the mind and heart of the world. But why repeat platitudes? Or insist upon the obvious? Photography is in a class by itself, it is neither a fad nor a luxury, it is a necessity of modern life from which it will never be expunged. The wise acres who in our hearing years ago predicted that the camera would pass out of use and become obsolete would, if they

could return to earth, and see the photographic activities of the present time, feel very small.

✽

Our impression is that photography is on the boom. The criterion we select for this opinion is the mass of literature in various languages that reaches us on the subject. And the sale of books shows no falling off. Rather the reverse. In fact, everything photographic commands a ready sale. At times, we believe that the camera is the most popular article in the world exceeding in esteem the automobile. The latter is a development of the wheel vehicle of primeval times, the cave man epoch, when our crude forefathers discovered that motion could be accelerated by a disc or wheel.

✽

Another correspondent wants to know if photography will ever succeed in recording thought? No, we don't think so. All experiments along this line have resulted in dire failure. Ingles Rogers claimed to have done something of the sort years ago. He stared fixedly at plates in a dark-room and then developed them. He claimed to have got results, but they were not passed as being worthy of regard or respect. Then he stared at coins and claimed to be able to transfer the retinal images to sensitive plates. Again, people refused to accept his evidence. So far no testimony has been adduced pointing to the inference or theory that the silver halides are sensitive to, or affected by, the emanations of the eye and brain, if such there be, which we beg leave respectfully to doubt.

✽

### An Apology

In the copy of our BULLETIN OF PHOTOGRAPHY for October 29th, we inadvertently but very naturally, from the identity of names, gave credit to Miss Belle Johnson for the beautiful child photograph which embellished our pages, when it should have been accorded Miss Katie L. Johnson, of Durham, N. C. We take this most desired opportunity of giving credit to whom credit is due, and for the opportunity of commenting upon the excellency of the work of both the ladies Johnson.

"PROGRESS MEANS SUCCESS"

# ASSOCIATION NEWS

Published under the authority of the Board of the Photographers' Association of America,  
under arrangement with the publishers of Abel's Photographic Weekly  
and the Bulletin of Photography

S. R. CAMPBELL, JR., Secretary, P. A. of A., 722 Bond Building, WASHINGTON, D. C.

## Women's Auxiliary, P. A. of A.

Close on the heels of our remarks about the good work the ladies of the Women's Auxiliary have undertaken, comes the following letter from Mrs. Howard D. Beach, addressed to the photographic profession at large. It is very pointed and well worth your serious consideration:

### WOMEN'S AUXILIARY OF THE Photographer's Association of America

November 6th, 1924.

The Winona School of Photography is proving more important to the profession than was ever anticipated. There is already a school spirit that declares for stricter ethics, which is causing pressure toward those attributes which will give photography an upward trend as a profession. This school outranks every other effort that is being put forth by photographers to improve their workmanship, and should be encour-

aged by every possible means. Such is the verdict of those who are acquainted with what has been accomplished.

Now, it is within your power to increase the potency of the school by subscribing toward a fund for furnishing and decorating the present building. Up to this time, the work has been carried on in improvised quarters. It has now reached beyond the experimental stage.

Will you consider the importance of this work, and give whatever in your judgment you feel you can spare toward the most worthy undertaking, photographically, you have yet been called upon to assist?

The Women's Auxiliary of the P. A. of A. has been requested to secure *Five Thousand Dollars* (\$5000), if possible, by subscription for this purpose. We, therefore, in turn ask that you will acknowledge this communication by returning the enclosed slip with your signature, and an X mark,

I hereby subscribe—

\$5	\$10	\$15	\$20	\$25	\$50	\$100

Toward the Winona School Fund, for which I will forward my check to the Women's Auxiliary of the P. A. of A., Mrs. Howard D. Beach, Chairman, 467 Virginia Street, Buffalo, N. Y., on or before January 15th, 1925.

Name .....

Address .....

Date .....



conscientiously placed, remembering that what benefits your profession, benefits you.

We are simply asking for subscriptions at this time, and will be glad to receive checks on or before January 15, 1925.

Yours very sincerely,

MRS. HOWARD D. BEACH,

*Chairman of W. A. of P. A. of A.*

P. S.—This fund is not connected with any Memorial Fund.

Mrs. Beach desires it be made known that the above Fund is in no way connected with the Julius C. Strauss Memorial Fund, mention of which has been made in this column from time to time. The latter is purely a personal testimonial to a departed friend, contributions being induced from an entirely different motive. Since our last announcement, we wish to acknowledge donations to the Strauss Memorial Fund from M. J. Steffens, D. P. Thomson and Louis Eisleben.

### 1925 Memberships

We can see where certain people are going to be disappointed at not getting a low membership card number next year. Several told us at the Milwaukee Convention they were coming in, first pop, and get a card with less than two digits in the number. The way they have been coming in lately, they will be lucky if they don't get a card with three digits on it. Some Commercials are taking advantage of the 1924 issues of the Confidential Bulletin which the Commercial Section is mailing to members for the balance of this year and all of next. Others are taking advantage of the additional weeks of subscription to either *Abel's Photographic Weekly*, the BULLETIN OF PHOTOGRAPHY or *Camera Craft*, as the publishers have kindly consented to run subscriptions up to December 31st, 1925. And still others just want to join their National Association. They are all good reasons; we're glad to see that "Business is picking up."

## News Photography Part II

H. D. JONES

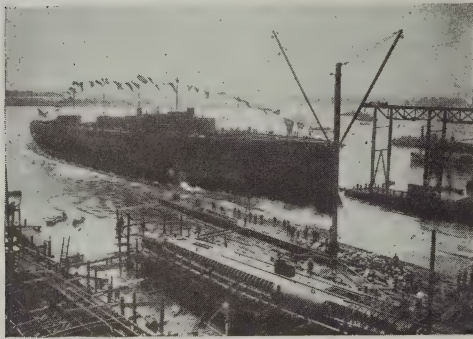
There is a great difference between working for a morning and an afternoon paper. With the latter, speed is one of the essentials. Take for instance the work of the news-photographer on an afternoon paper in the baseball season. He must get his pictures and have them printed in time for the sporting extras. The game starts at three, say. The photographer has only a few minutes in which to make snaps of the opening plays. Then it is a race against time for the dark-room. A taxi is waiting outside the ball grounds. Strong developer is ready in the dark-room. Strong fixing solution helps to save seconds. The fixed plate is thrust, without more than a rinse or two under the tap, into the enlarging lamp, and a wet print rushed to the engraving room. Such dark-room work would worry the average portrait photographer or commercial man, but it is almost an every-day

experience with the news-photographer on an evening newspaper.

A cool head and "nerve" will overcome many difficulties in news-photography. Some men who rank high in the business are classed as lucky by less successful associates. It is not luck—it is ability that put these men where high salaries are paid and which keeps them there. But any news-photographer could tell an almost unlimited number of stories of so-called luck accompanying natural grit and push. With apologies for introducing the personal pronoun, may I be permitted to tell a story from my own experience:

The occasion was the launching of a United States battleship. The space reserved at the shipyard for the newspaper photographers was entirely inadequate. They had been placed on a raised platform, especially built for the purpose, but too far

away and not at all satisfactory for picture taking. The officials of the yard were indifferent to the complaints of the camera men. It was a time to ignore rules, so I started on a scout around the shipyard in search of something better for a vantage point. In time I came to a huge traveling crane that reared its head far into the air. It looked an ideal perch for picture purposes. The stairway leading to the top of



The Launching of a Battleship

the crane had been boarded up about man-size high, and on this fence had been posted signs notifying all and sundry that there was to be "no admittance."

Now, to the news-photographer such signs are classed with the "no smoking" signs of the vaudeville stage, on which the comedian always strikes a match to light his cigar, thereby ensuring a laugh for a time-honored joke. So I started to climb the fence. A policeman approached and asked what I meant by it. I told him I had a pass and reached in my pocket for the regular pass admitting me to the yard. Fortunately he was not curious about seeing it.

"Oh, that's all right," he said. "If you have a pass, go ahead."

So I continued climbing. It was a long climb, for there were several flights of stairs before reaching the top. As I at last got there and stepped out on the platform, I had a sinking of the heart, for I encountered a husky individual, apparently only waiting for me to reach the top to order me

down again. Instead of doing so, greatly to my surprise, he greeted me this way:

"What makes you so late? I thought you were never coming. I wonder you didn't leave it till the boat was going down the ways. This is no way to do, coming at the last moment. Hurry up and get your camera ready. This is the spot. You are to get a picture of the boat as she slides down the ways and another of her in the river."

I said nothing, but got ready, as my surly friend suggested, while he continued to grumble at my tardiness in arriving. Who he was, and who he thought I was, I haven't the slightest idea to this day, but I was grateful to him for his assistance. I obtained some fine pictures of the launching. One of the weekly magazines carried one of them for an entire front page.

Just a little addendum to this part of the story. Don't flock too much with other news-photographers when on an assignment. Get off on your own, as I did in the story just told, and try for different material. The "bunch" are too fond of bunching when after the same pictures. They are much given, while waiting for the expected to happen, to squatting on their camera boxes or any convenient seat, smoking cigarettes and swapping stories. It pays to avoid this. Hang around if there is a possibility of getting some information that will help, but don't be tempted by the interesting gab of the camera boys to relax and forget the work in hand. That is meant especially for the newcomer in the business. Some of the old hands have tucked away in their memory boxes rankling recollections of a green man of ability and enterprise "putting one over" on the bunch while they sat around and gossiped.

Stories innumerable can be told of those of the craft who refused to trail along and always went after the original stuff. One clever achievement will serve to illustrate:

A news-photographer was sent to get a picture of an important meeting in a public hall. It was an evening affair and, of course, necessitated the use of flash powder.



J. Craig Annan

"CATHERINE"

The Scottish Photographic Federation of Scotland

From the exhibit at The Camera Club, New York and the Smithsonian Institution, Washington, D. C.





W. S. Denver

**"THE CRITICS"**

The Scottish Photographic Federation of Scotland  
From the exhibit at The Camera Club, New York and the Smithsonian Institution, Washington, D. C.

The photographers were told that no flash-light pictures could be made in any part of the building, on account of the historic nature of the structure and the danger from fire. The order was imperative, and all the men except the one mentioned went back to their respective newspaper offices to report "no picture." The man who succeeded in getting a picture went up in the balcony and made a most satisfactory photograph by means of a long exposure by electric light. The picture, made during a quiet and still period of the programme, showed little movement, and the figures of the principle celebrities present on the platform were clear and sharp. The newspaper, whose representative made the picture, was able to publish it with a chortle. Anyone who knows anything about the antagonisms of Newspaper Row will know what a feather it is in the cap of a photographer who can turn in the unusual or the seemingly impossible in the picture line.

Another instance of a most difficult assignment successfully carried out is worthy of a place in news-photography stories. A newspaper was about to begin a crusade against a neighborhood given up to dives and low resorts of every kind. One of the photographers on the staff was told to make pictures of the hang outs of gangs, the interiors of cheap saloons and notorious dives of the district. This may seem, at first sight, a dangerous undertaking for the picture man. But in reality there was little risk in taking most of the pictures on the list. He went about it in this way:

Dressed in old clothes, with a broken legged tripod tied together with string, and a camera rescued from the discard and carefully repaired to look as battered a picture machine as possible, consistent with photographic possibilities, the photographer prowled around the neighborhood for days posing as an itinerant picture hobo trying to scare up a living photographing buildings and persons on the chance of selling prints to any one interested.

There was little difficulty in putting this

over, until it came time to photograph one of the most important of the interiors. This was a photograph of a doorway leading from the bar of one of the dives into a back alley. This doorway had figured in many unsavory incidents and it was necessary to get a good picture of it to complete the series. Moreover, the entire room had to be included in the picture to show clearly the way in which this back door and its approaches were used by the criminals who frequented the place.

The light in the room was so poor that at least half an hour's exposure was necessary to make a satisfactory plate. It was certainly a ticklish job for the photographer. He could not fail to arouse suspicion if he set his camera up and deliberately started to photograph the gang's knock-em-out-and-get-away back door. In due time the picture appeared in the columns of the newspaper conducting the crusade against vice, and this is the story of the way in which that nervy and clever news-photographer procured it:

It must be emphasized that by this time the photographer had become a familiar figure in the neighborhood. The loafers of the district considered him almost one of themselves. True he had an eccentric fancy for working for his bread and beer and bed money, instead of getting it by force from other people's pockets, but in spite of that failing, he had come to be regarded as one of the gang. So when he slouched into the dive with his disreputable looking outfit and sat down at one of the sloppy tables, he attracted no particular attention.

As no one in that company was likely to know anything about the business of picture taking, the photographer boldly set his camera down on the table, quietly opened the shutter, and with the lens pointing in the right direction, the exposure was on. Then he became absorbed in the business of mending an old shutter that he had brought along with him for the purpose and which any member of the gang, who troubled himself to consider at all, would take to be an

essential part of the outfit that was all this time silently securing the evidence.

The very simplicity of the trick seemed several times to point to failure, for business was slack and the bar-tender and the loafers around took an unwelcome interest in the picture man's apparent trouble. They crowded around, offering advice, getting in front of the lens, threatening to jolt the camera and spoil the picture, while the photographer of course dared not say a word in remonstrance.

Fortune that is proverbially said to favor the brave, stood by the photographer in this instance and, as any news-photographer will tell you, that same fortune seems ready to aid with encouraging frequency the man who insists on getting what he is sent to get.

Another instance of luck going hand in hand with ability was seen when a news-photographer secured a rather ghastly picture of the shooting of Mayor Gaynor some years ago. The occasion was a mildly interesting one, prior to the tragedy. The mayor was on a ferry boat, arriving from somewhere or going somewhere, I forget which. Something had happened to make a new snap shot of him desirable, and a news-photograph concern had a man on the boat for the purpose. The photographer actually had his camera poised for the picture, when some lunatic shot the mayor down. The picture, snapped at this tragical moment, showed the mayor in the act of falling with blood streaming from his wound. But that was a most unusual thing to happen.

Sometimes things are made to happen for the purpose of getting a picture. I remember when the late Lord Northcliffe, then Alfred Harmsworth, was visiting this country, a pert young news-photographer, trying to make a hit with the august visitor, said to him:

"Mr. Harmsworth, in this country we have magic cameras that photograph coming events before they occur."

When Mr. Harmsworth asked for an explanation of this seemingly absurd claim, the pert young man produced a print show-

ing the chairman of a national convention presiding at the opening of that convention. But the convention was not to open until the following day. How then had the picture been made? By the simple expedient of spiriting the chairman to the convention hall and getting him to pose in the conventional manner, with the identical table and water bottle, and a varied assortment of forensic gestures to make it look like the real thing. It is an old trick to enable newspapers to print on the morning of an event of national importance, pictures of something that is happening hundreds of miles away.

Another example of the possibilities of news-photography is illustrated by the cleverness of a camera man who was always striving for something "better and finer." This man made pictures of an event that looked commonplace and made them in such a way that his work completely eclipsed that of rival concerns and resulted in big sales for his own firm, while the pictures of rival concerns of the same event were rejected.

The event was a parade across country of lovers of horseback riding. All the equestrians and equestriennes of the vicinity were invited to take part, and the response was a most enthusiastic one. The promoters of the ride wished to show that lovers of fine horses existed in goodly numbers, in spite of the automobile. Most of the photographers sent to get pictures of this affair regarded the assignment with languid interest. They made snaps of the prettiest of the women riders, a few conventional snaps of the cavalcade starting, and then made for home. The man referred to took the leader of the parade aside and had a little talk with him. He told him he wanted some striking pictorial stuff and would get it, provided the leader coöperated. He had gone over the ground that morning, he explained, and had picked out a number of pictorial settings. Would the leader take the riders over those routes in the interest of good picture publicity? The leader readily acquiesced and the result was a series of pictures worthy a place in an art gallery.



## CIRKUT ENLARGEMENTS

**MORTON & CO.** 515 MARKET STREET  
SAN FRANCISCO, CAL.

The riders were pictured winding their way through pretty bridle paths, fording sylvan streams, ambling along the banks of a picturesque river, silhouetted against wonderful clouds as they made their way across a hill top, resting in a lovely valley, and watering their horses at a brook that rippled through a fairylike dell.

The pictures not only told the story—they told it in a delightfully pictorial way.

An instance of brain work on the part of an editor, supplemented by efficient camera work, is illustrated by a pictorial series that has been sold again and again by a firm of news-photographers. The editor detailed a photographer to trail various theatrical stars to their summer homes and make pictures of them doing unusual things. There was little difficulty about the assignment, apart from the expense, for theatrical people court this kind of publicity. But the cost was something to be reckoned with, for the work would take weeks to accomplish, and the railroad and other expenses to distant parts of the country was rather a staggering item.

The photographer who procured the pictures knew his business and this pictorial series has been sold many times to illustrated magazines and rotogravure sections. The pictures showed one stage celebrity in easy undress hauling up the old oaken bucket; another revealed a histrionic favorite noted for bewilderingly beautiful costumes on the stage, gathering mushrooms in her gingham apron and smiling up from the depths of an old sun bonnet; a third pictured a leading stage beauty sitting on the top rail of a wooden fence, feeding apples to a pet ostrich. And so on. Were the old oaken bucket, the mushrooms and the ostrich all there ready to be included in the picture, or did the photographer arrange to have them there? You will have to ask him.

Naturally a camera man who can use his brains in the way indicated must be well paid. Naturally, also, he is always sure of a good job. The news-photographer who can think of nothing more original in the way of a pose than a pair of celebrities shaking hands, with every line of their self-conscious faces and their uneasy attitude shrieking the fact of the picture being a set-up, will stay in the \$25 or \$30 a week class. The original genius who refuses to do hackneyed work, and who presents the celebrities pictorially to an exacting public of newspaper readers looking as they would naturally look, and not like museum freaks, may command \$60 a week or more, and always be sure of half a dozen jobs awaiting him if he gets tired of the one he has.

So sure is the good news-photographer of a position with one or other of the picture distributing firms, that it is difficult for these firms to hold their crack men. They can only do it by paying them well and giving bonuses for exceptional work. Even then the hold on the news-photographic headliner is a slim one, for such a man can always make a good living as a free lance. The temptation is ever tugging at him to try the free lance field, for every day he sees pictures that he has made producing more for the firm for which he works than his week's salary amounts to. News pictures sell from \$3 each to almost any reasonable price for exceptional and exclusive stuff. Less than \$3 a print is accepted for a quantity of pictures from stock negatives, but for photographs of news events, \$3 is the price asked by most of the distributing firms. If the picture is one that the editor feels he cannot "pass up," then multiply \$3 by the number of papers printing that particular picture, papers in all the big cities in the country, and the resulting figure will repre-

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The Art Press, Adrian, Mich.

sent the amount realized for the negative the news-photographer secured for the firm employing him.

The man behind the camera is prompted every day, therefore, to ask himself: "Why shouldn't I start out on my own and get the cream instead of the buttermilk?"

They are doing it every day and, as in every other walk in life, some win out and some are glad to return to a salaried position.

*(To be concluded.)*



## Watch Your Credits

FRANK FARRINGTON

The amount you are carrying on your books probably does not appeal to you as representing actual money. You think of five hundred or a thousand dollars you have in book accounts as so much that is coming to you, but you do not think of it as an investment that you may or may not get refunded.

Suppose you have on your books accounts to the amount of \$1,200. That represents a definite amount in actual materials. You have put into that \$1,200 several hundred dollars in photographic supplies and materials. You have put in something else, too, that represents real money; that is your own time and labor and that of employees. Just what you estimate your profit on your work I do not know, but if you have \$800 invested in those accounts, you are carrying that much investment where it not only returns you nothing for the time it remains on your books, but it costs you money.

Your credit business costs you 6% on the average sum carried. It costs you perhaps 5% to 10% more as a bookkeeping and accounting and collection expense. All this ought to be considered when you figure costs of doing business and possible profits.

A careless photographer may easily reach a point where his year's profits are all on his books. That is, the amount due him and unpaid and remaining on his books at the end of the year may be the equivalent of his year's profits and until he gets that money,

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Christmas Seals save the lives of nearly 100,000 people every year. Indirectly they may have been the means of saving yours. Help in this work. Buy Christmas Seals. You not only protect yourself, but you help others not so fortunate. Buy Christmas Seals, and buy as many as you can.

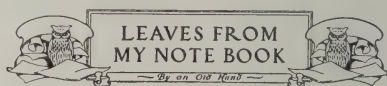


STAMP OUT  
TUBERCULOSIS  
WITH  
CHRISTMAS  
SEALS

THE NATIONAL, STATE, AND LOCAL TUBERCULOSIS  
ASSOCIATIONS OF THE UNITED STATES

he gets no profit for his year's work and investment and risk. If the sum increases from year to year it absorbs more and more profit.

A wise photographer is a good and careful collector. His bills go out on the first of every month and he encourages early payment. He doesn't say, "Oh, pay when you get ready," or "Take your time in paying," or "You can just as well have this go on the bill." He takes the money when he has the chance. He prefers cash patrons and he is businesslike in his financial transactions, while being artistic in his workmanship.



The photographic world, if I may use a term to convey a meaning not easily expressed in words, is growing colder the larger it becomes. At one time there was a certain *cameraderie* between people who carried cameras for pleasure or used them for business purposes, now the sentiment is growing weaker. That is, as I see things. And for proof of it, you have only to note that Societies are diminishing in number and attendances, and that conventions are more difficult to engineer than formerly, although it is true that they are not passing into desuetude. But they require enormous whooping up as compared with other days. The reason for all this is not far to seek. Mankind is growing colder, and cordiality between individuals no longer obtains. Oh, well, perhaps I'm growing old. Or have grown old or am old. As you please.

Still, I think I'm about right, whether I'm old or not. The surprise of photography has worn itself out. We take it as a matter of course like night and day, like the locomotive, electricity, the typewriter, aviation, radio, and other wonders. It is a case of familiarity breeding contempt, or rather indifference to the phenomenal. For photography, like the other things I have enumerated, is phenomenal. If some of those

who have passed on could revisit us how they would hold up their hands in surprise at what science has given us! Do all these conveniences make the world happier? That is another question. A glance at the newspapers supplies some sort of answer.

✽

I'm not a pessimist. Far from it. The question is, what is happiness? Spiritual peace? If so, then photography has materially aided in making the human race happier. Take, for instance, the family circle. Each of us is (or should be) photographed during the seven ages, from infancy to old age, and the results passed on to our descendants and collaterals. So they will grow to know what we looked like at different stages of our career, and posterity be able to study us, as we are studying those who have gone before us. This duty imposed upon us by photography surely makes for greater mental satisfaction than was possible to people two hundred years ago.

✽

Photographers would, I think, therefore, be wise in impressing upon people the duty of being photographed, not once but often. I have been studying a vast mass of advertising literature bearing on the subject, and I do not find that this point is insisted upon so strongly as it might be. There are all sorts of baits held out to people to be photographed. The strongest appeal, however, is to duty. You will find, in the majority of instances, that is, people with well regulated minds, it will not fail. Far too many photographers emphasize the *habit* of being photographed. Something more forcible and convincing than this is needed.

✽

Would it not be a good thing if the State insisted on us all being photographed at the seven ages? What a splendid thing it would be for studio businesses if it were obligatory upon us to visit the photographer at least seven times during our life time? This enforcement would solve many problems. A photographic record of each member of the community would be invaluable

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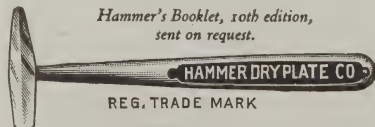
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for reference under many heads. Come to think of it, we may yet see compulsory photography of the individual a law of the country. Then the recognition of the duty I have mentioned by legal enforcement would, I am of the opinion, give photography a fillip as a profession.

## Our Legal Department

### One Court Finds a Way to Tax Salesmen from Outside

A most interesting and important modern development in business is the increasing effort various groups of traders are making to eliminate the middleman and place the producer and the consumer face to face. One of the manifestations of this is the steady increase in the number of manufacturers who are selling direct to consumers through house-to-house salesmen or agents, using no dealers at all. All of these—up to now—have operated in about the same way. Their salesmen quote a certain price to the consumer, a small portion of which is invariably collected by the salesman and retained by him as his commission. The balance is paid to the express company or the mail carrier when the goods are delivered. It is a very convenient scheme, for the buyer pays the agent's commission and the manufacturer collects his when the goods are delivered. No book accounts with salesmen, who are financed by the buyers.

No wonder this business has increased and that ten manufacturers are doing it today where one did it before. Nor is it any wonder that the mercantile organizations in the territories invaded by this increasing number of salesmen should have tried very hard to find some way to put a crimp in them. Usually the effort is to make the salesman pay a license, but as pointed out in a recent article, this doesn't work ordinarily, because many courts have declared it to be unlawful effort to tax interstate commerce.

## Photography as a Scientific Implement

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Now, however, a United States Court of Appeals, which is the next court to the United States Supreme Court, has found a way to tax these itinerant salesmen and has upheld a tax imposed on them by the city of Portland, Ore., on the ground that the tax wasn't a tax on interstate commerce, but a tax on the right of the salesman to do business within the city, which had no interstate character at all. I regard the decision as of very great importance. It will either force the manufacturers who do this kind of business to undergo the handicap of paying a license tax for all their salesmen, or will compel them to completely change their present very comfortable method of doing business. Naturally, the more it does that the less the incentive to others to engage in the same kind of business.

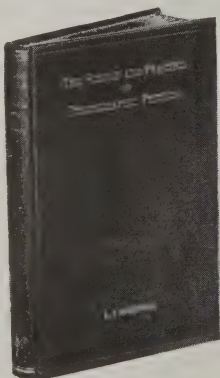
The city of Portland passed an ordinance requiring all salesmen who go "from house to house or from place to place in the city of Portland selling, or taking orders for, or offering to sell or take orders for goods, wares or merchandise or any article for future delivery, or for services to be performed in the future, or for the making, manufacturing or repairing of any article or thing whatsoever for future delivery, provided, however, that this article shall apply only to solicitors who demand, accept or receive payment or deposit money in advance of final delivery," to first obtain a license and furnish a \$500 bond guaranteeing to purchasers the safety of their advance payments. The bond of course would have to be executed by a surety company at an expense of several dollars, as itinerant salesmen wouldn't know individuals well enough to ask them to go on their bond. The license fee if on foot is \$12.50 quarterly, or \$5 per

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month; if with vehicle \$25 quarterly, or \$10 per month.

The first salesmen gone after under this ordinance were those of the Real Silk Hosiery Mills, Indianapolis, Ind., who have built up an enormous business all over the United States through advertising in the woman's periodicals, in hosiery sold in this way. As soon as the Real Silk Co. heard of the license ordinance it went into the United States District Court in Portland, Ore., and asked for an injunction against the enforcement of the ordinance, on the ground that its business in Oregon was interstate commerce and that the Portland license fee amounted to a tax on it, therefore was a tax on interstate commerce which no State or City could impose. This plea has succeeded in hundreds of cases, but in this case it did not succeed. The District Court upheld the ordinance. An appeal was taken and the United States Circuit Court of Appeals also upheld the ordinance. Whether another appeal will be taken to the United States Supreme Court I do not know, but I should expect it, on account of the great importance of the case and the chance the decision offers every town and city of the United States, if not reversed, to harass the hundreds of solicitors who are taking orders from consumers in this way. All of this business, understand, isn't done with consumers, a large percentage of it is done with dealers.

The decision of United States Circuit Court of Appeals in this case is a long discussion of the previous attempts which had been made in various sections to tax salesmen or agents coming in from outside, and then upholds this tax on the ground that it is not imposed on the Real Silk Co. or on its interstate business, *but on the salesman who collects money from the residents of*



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the city. "The shipment and the business of plaintiff to which it relates," says the decision, "is left entirely free from taxes or other regulation. Can it be said that the plaintiff's business in interstate commerce is subject to a burden because its independent solicitor, doing business in the city of Portland as a solicitor, is required to pay a license tax and give a bond conditioned with respect to the faithful discharge of his obligations in carrying on that business?"

Here is a very significant statement from the decision:—

Plaintiff contends in argument that if this license tax is required to be paid, it will be paid by the plaintiff and will be added to the price of the merchandise which the ultimate purchaser will have to pay. But the liability for this tax need not be incurred by either the solicitor or the plaintiff. They may carry on this business in Portland without a license or a bond if the plaintiff will compensate the solicitor directly instead of indirectly by requiring an advance payment from the purchaser. The plaintiff can sell its goods by soliciting and collect the full amount due when delivered to the purchaser C. O. D., and then remit to the solicitor the amount due him. The ordinance in no way interferes with such a business arrangement.

So that the manufacturers who do business in this way have their choice of two alternatives: 1, pay this license fee and put up the bond, at an expense which is bound to increase their overhead; or 2, completely change their method of business. This decision, of course, does not alter the rule that if the salesman merely took orders to be filled from outside, collecting no money, he would be engaged in interstate business and could not be taxed.

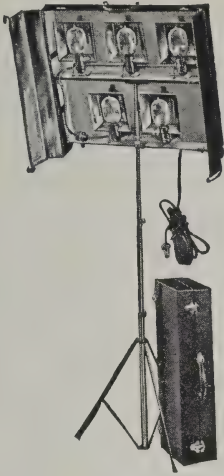
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## Photo Finishers of America in Convention

The Chicago Convention held November 6 and 7 will long be regarded as one of the shining landmarks in the history of the Photo Finishers' Association of America. The Association is less than a year old, but now has four hundred members from almost every state in the Union, three in Canada, and one in Mexico, and growing rapidly. Delegates from all parts of the United States and Canada were in attendance.

Doctor Frank W. Digman, a National authority on Trade Associations, spoke on the many angles of association work and activities, giving many helpful suggestions and ideas to guide the organization in its early years. Thursday afternoon and evening were devoted to talks by practical finishers from every section which proved so interesting and educational as to keep the delegates in session until ten P. M. A nine-hour business session in Chicago with the scores of shows, cabarets, and other counter-

attractions is some session indeed, and is perhaps a record breaker.

The mornings of both days were devoted to visiting the exhibits of both manufacturers and finishers. Much favorable comment was expressed about the coöperation of exhibitors and finishers in making the exhibits and meetings dovetail without interfering with each other. The exhibits themselves showed much thought and care in displaying articles and merchandise of interest to photo finishers.

Great attention was shown to the displays of office blanks, work forms, window strips, enclosures, blotters, envelopes and advertising matter for photo finishers. This was the first display of its kind ever exhibited and credit is due to Chairman Elliott for the masterly way each concern's display was arranged. The delegates got enough ideas from these displays alone to more than pay for the time and expense of attending the

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10	The "Blue Print," etc.	57	Winter Photography	110	Commercial Photography
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convention. Photos will be made of the various units after which it will be in the custody of Association Editor Guy Bingham, of Rockford, Illinois, for use in recognized Division conventions.

Paul Burgess, of Waterloo, Iowa, and T. R. Phillips, of Washington, Iowa, were unanimously re-elected President and Secretary for 1925. The officers for the coming year are as follows:

Paul Burgess, President, Waterloo, Iowa, Waterloo Photo Co.

T. R. Phillips, Secretary, Washington, Iowa.

A close contest between Cleveland and Detroit for the next convention finally ended in a narrow margin in favor of Detroit being recommended, subject to approval later by the Board of Directors. The convention then adjourned with a banquet in the Terrace Gardens.

For the benefit of finishers who were not able to attend, a verbatim report is being

compiled to be issued in book form. An announcement regarding this booklet will be made in these columns later.

## *List of New Association Officers, P. F. A. of A., Elected at the Chicago Convention:*

Paul Burgess, President, Waterloo, Iowa  
John J. Alves, 1st V-Pres., Braintree, Mass.  
S. U. Bunnell, 2nd V-Pres., San Diego, Calif.  
W. H. Boyles, 3rd V-Pres., Atlanta, Ga.  
S. C. Atkinson, 4th V-Pres., Regina, Sask., Canada  
H. S. Kidwell, 5th V-Pres., Chicago, Ill.  
Samuel Tunick, 6th V-Pres., New York City.  
Fred Mayer, 7th V-Pres., Portland, Ore.  
Carl Newton, 8th V-Pres., San Antonio, Tex.  
E. M. Reedy, 9th V-Pres., Minneapolis, Minn.  
John Child, 10th V-Pres., Denver, Colo.  
T. R. Phillips, Secretary, Washington, Iowa.  
F. W. Barta, Treasurer, Chicago, Ill.

\*

A little girl had been spending a few days at the home of a friend—the first time she had ever been away from home over night. The third day the hostess found her looking wistfully out of the window. "Are you homesick?" she asked her. "No, I'm here sick," replied the little girl, surprised at such a question.



## Our Legal Department

Dear Sir:

A photographer here in town referred me to you on the case as stated below:

I took a photograph of the races here on Labor Day—took roll of film to commercial photographer to be developed and printed.

One picture was of Boyer, the instant he hit the guard rail, the accident resulting in his death.

A few days later I noticed the town was flooded with my photos. I went to the place where I had my film developed and when I asked him about it, he said, "Sure, I made a plate from your negative. What about it?"

What I want to know is, can I bring any charges against him?—D. G.

Dear Sir:

Replying to yours of the 24th instant, you unquestionably would have an action against the photographer who made and sold prints from the films which you employed him simply to develop. He had no such right and is liable to you for all the damages which you sustained by reason of his act.

The damages would probably take the form of all the profits he made from the pictures sold made from your films—E. J. B.

## AMONG THE SOCIETIES

The annual convention of the Southwest Photographers' Club was held October 27, at the McInturff Studio, Hutchinson, Kan., with about 35 of the most prominent photographers in this section of the state present. The purpose of the club is the betterment of photography.

The program started at 9 o'clock with an address of welcome by Mayor Walter Jones. This was followed by an hour spent in the consideration of negative making. A discussion of business methods was taken up next and the morning program ended with a discussion on criticisms of prints.

A special luncheon was served for the visiting

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photographers, after which they went to the Stevens Studio for a group picture. The afternoon program included talks on prints of negatives made, election of officers, and printing room and dodging stunts. A banquet was held in the evening at the Stamey Hotel.

F. C. Mathis, Wichita, was elected president of the organization for the coming year. H. W. Robinson, Wichita, was chosen vice-president; C. W. Stevens of Hutchinson, secretary, and Lee L. Bailey, Moline, treasurer. The next annual meeting will be held at Wichita.

✻

The Willamette Valley Professional Photographers' Association held their first meeting of the winter season in Salem, Ore., on October 28. The photographers were guests at the Gunnell & Robb studio after a banquet had been served. Perry Evans, president of the Pacific International Photographers' Association, gave a short talk on the plans of the Greater Association for 1925. Jacob Ganzler, of Portland; Mrs. Dodd, of Willamette University, Salem, and W. M. Ball were other speakers. Mr. Ball's subject was the brotherhood and fraternalism of our profession. The photographers held their next meeting in Eugene on November 8, at the Photo Craft Studio.

## AS WE HEARD IT

Harold E. Morey has opened a new studio in Woodlawn, Pa.

M. Shapiro, of Pittsfield, Mass., has opened a studio at 37 North Street.

M. S. Fishback, of Pittsburgh, Pa., has purchased the Donnan Studio in Fort Collins, Colo.

R. S. Appleyard, proprietor of The Photoshop, has opened a new studio in South Haven, Mich.

Fred G. Clarke is forming plans to open a new portrait studio in the Brandow Building, Catskill, N. Y.

O. A. Blades, formerly of Perryanapolis, Pa., is now proprietor of the Highland Photo Studio, Alexandria, Ind.

E. E. Harris, proprietor of the Commercial Studio at Portland, Ind., has opened up a branch studio in Union City, Ind.

Jos. J. Hubert has sold his business in Buffalo, N. Y., to Fred Autner, of Franklin, Pa., and has moved to San Lorenzo, Calif.

Mitchell Belkin, photographer, Springfield, Mass., has filed a petition in bankruptcy. He owes \$10,226 and has assets of \$1151.

J. K. Kenning returns to Springfield, Ill., after acquiring fifteen years' experience with three of the largest studios in Chicago. The new studio will be located at 508 South Sixth Street.

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VOL. XXXV, No. 904

Wednesday, December 3, 1924

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## Editorial Notes

"It is the man that matters," is the concluding line of an interview with a professional photographer "on the other side" who has made a success of his business in a very unpromising manufacturing town, where depression of trade is the rule, and not the exception. And an examination of the photographer's work shows that it is exceptionally good, while his business methods are brisk and methodical. The complaints of bad business, upon examination, usually proceed from those who do not cultivate it or go after it. We remember many years ago that a photographic publication was started when many such were in existence. There were sneers at the newcomer.

"There is always room at the top," was said in our hearing by the sponsors of the new venture. And today the publication is fat and flourishing. There is always room at the top in any enterprise.

✽

There is an article in *The Professional Photographer*, quoted from *The London Daily Mail*, written by a young lady, who delivers herself of the opinion that good photographers are scarce! Then she goes on to refer to the disappointments which she and many of her sex endured at the hands of photographers, after paying high fees for sittings. "Failures are due to the fact that the sitter is not courageous enough to insist on the pose, the dress, the expression and the surroundings that suit her best." She was photographed beside a tall vase of delphiniums. She did not like delphiniums (larkspurs). The proofs were highly disappointing. Then she asked to be taken in her old suit and hat. The result was that these photographs were easily the best and proved a pleasure to her friends.

✽

This case is unique, of course. We fear that if every woman acted like this, few photographers would drive successful businesses. The exception proves the rule. Here and there you may come across a case



in which a woman's "knowledge and imagination" may be joined to the technique of the camera artist, but, in the majority of instances, sitters are extremely ignorant of what best to wear and how to pose. In the same number of the publication there are many beautiful photographs posed by well-known men which refute the generalities of the fair insurgent against conventionality. The article is printed without comment. None was necessary. The statement that good photographers are scarce inevitably provokes the retort, so are good sitters. On the whole, it is a good thing that self-posing and self-costuming sitters are rare visitors to the studios. What would become of portrait photography if everybody, like this young lady, were "disappointed" with their proofs?

\*

But the English newspapers are far behind those published in this country in their attitude towards photography. The former take up a sneering position regarding the professional portraitist and we are at times amazed to read the tone of positive hostility assumed by writers "over there." Here, of course, it is the reverse. We would be glad if our London contemporary, *The Professional Photographer*, would take up the matter and endeavor to convert the English newspapers to choose a more favorable tone in dealing with the subject. A nationwide advertising scheme is in progress in the British Isles. There should also be a publicity campaign for inducing newspapers to look with a kindlier eye on portrait studio work. The examples of the American newspapers are good to imitate.

\*

We might fill every single issue of the BULLETIN OF PHOTOGRAPHY with press cuttings boosting photography, instead of derogating it, as *The London Daily Mail* does. This publication circulates one million and a quarter daily, so the harm it does by circulating the statement that good photographers are scarce is incalculable. It does not escape our attention that our pages are

attentively read by photographic people across the Atlantic. We commend to them the information that it is an American habit to boost, not knock, whereas with them the knocker, conscious or unconscious, is very prevalent. Here the vast American press generally is on the side of photography; over there it is largely inimical.

\*

"The Tyranny of the Camera" is a curious headline to reach us among a mass of cuttings captioned (we select at random). "Can now photograph features of the sun," "Photographer is taking the place of the artist in advertising," "Plants supply enough light to take photographs," "The father of photography," "Honors come to Norwell photographer," "Colored pictures," and so on *ad infinitum, ad usquam, ad nauseam*. Meaning, to descend from our casual Latin that to write about the "tyranny" of such a universally utilitarian subject as photography is absurd. There isn't anything on this planet which is not occasionally abused, yet we do not badger the newspaper reader with articles on the tyranny of this, that, or the other thing. We endure and pass on. Let's read no more about the "tyranny" of such a harmless, inoffensive instrument as the camera.

\*

"U. S. passes a bouquet," is the kindly caption of an excerpt from our columns reproduced by an European contemporary. Bouquets are welcome whence and wherever they originate, but it is remarkable how, in a different part of the Earth, one is enabled to take a detached view of things occurring in other sections of the planet. In respect of photography and its progress, for instance, we believe that the American attitude and position of virtual isolation enables us to assess the actual and relative value of things more accurately than if we occupied some other parts of the surface of the globe. For independence of thought is an inalienable mental endowment of us all here. Some things in photography that occur else-

where create much stir, here they attract little or no attention, simply because they are not of genuine importance. The onlooker sees most of the game. It is so in photography of all things. For example, it is patent to us that other countries do not take the fullest advantage of the commercial and artistic possibilities of photography. They have not yet grasped them so completely, so thoroughly as has the alert American mind.

✱

The newspapers, about this time of approaching Christmas festivity, have the emblazonry of enterprising shopkeepers conspicuous. Nearly every advertisement has the insignia—"Do Your Christmas Shopping Now, Only 30 Days to Christmas," etc. And judging by the crowded thoroughfares, the multitude is wise unto the suggestion. It would no doubt be advisable for the photographer to do as the tradesman does and urge the necessity of forethought about getting portraits intended for Yuletide tokens. Fortunately, some of the customers do possess this Promethean faculty and so help to lessen the burden imposed upon the photographer whose work cannot be handed over the counter in a jiffy; but the great majority put off making the necessary appointment, and these are the first to demand quick return.

✱

### Don't Be One of Them

There are some photographers who allow inaccuracies and incomplete records to prevent them from getting exact figures on their cost of doing business.

Just the other day I found a photographer whose fourteen-year-old son is working in the studio during his out of school hours and the father figures that such labor costs him nothing because the work is done by one of the family. He does not take into account the fact that if the boy were not working for him he might be employed elsewhere outside of the family, bringing into

the family treasury five or ten dollars a week, or more.

Another photographer who owns the building in which his studio is located adds up the insurance, taxes and repairs on the property and calls that his rent. He makes no account of the interest on this real estate investment. And yet, if he were renting to someone else, he would not be satisfied to receive a rental that would merely cover the expense and upkeep of the property. He would want to get some kind of a return on his investment. And if he were renting a studio from someone else, he would have to pay a rental figure that would give the owner a return of at least 6 per cent net on his investment.

Still another photographer charges off as losses the cost of the materials used in work for which he does not get paid. He does not realize that into the "bad debts" loss goes not only the cost of actual materials, but the cost of handling them, of making them up, the cost of the service rendered, the cost of doing business.

Another photographer uses his family automobile to some extent in connection with his business. He drives to the city on business, instead of going by rail, or he goes out to do outside work. He does not, though he should, charge to business expense a proper proportion of the upkeep and depreciation expenses of the car. He is allowed to make this deduction in estimating his income tax.

Don't leave anything out of the expense column that belongs in it.

✱

Much interest was manifested by the small boy who, in company with his father, was watching from the visitors' gallery the opening of a session of the United States Senate.

"Father who is that old gentleman that's praying?" he asked.

"That, my son, is the chaplain."

"Does he pray for the Senators?" asked the boy.

The father pondered a moment before he replied: "No, my son, when he comes in and looks around and sees the Senators sitting there, he prays for the country."

"PROGRESS MEANS SUCCESS"

# ASSOCIATION NEWS

Published under the authority of the Board of the Photographers' Association of America,  
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and the Bulletin of Photography

S. R. CAMPBELL, JR., Secretary, P. A. of A., 722 Bond Building, WASHINGTON, D. C.

## That New Name for the School

Right here is where we are going to have to acknowledge a whole peck of suggestions for the new name for the School of Photography, P. A. of A., otherwise known as the "Winona School." During the past two weeks, we have received no less than fifty-six efforts to provide a new name that will link the institution with its founder, the P. A. of A., and also deviate from the term "School." We have almost reached the "saturation point," as they say of the automobile market—a great many suggestions now received being duplicates of ones already on file. Occasionally someone will break away from the "Academy," "Institute" and "University" line of thought to come in with "Extension," "Short Course," "Aid" or "Review" as a substitute. But two or three have actually coined names to suit the occasion and we might say that some of these latter are better than some of the terribly long titles which would almost be certain of giving way to a nickname.

We were particularly pleased to receive suggestions from two of our former Presidents of the Association, George H. Hastings and Charles L. Lewis—it shows their interest in the affairs of the old P. A. of A. is not waning. Mr. Hastings, by the way, happens to be the oldest one of our living Ex-Presidents, having held the chair in 1891, at which time the Annual Convention was held in Buffalo.

All this, if we may review, is in competition for the prize of \$25.00 offered by the

P. A. of A. for the best suggestion received at Headquarters before December 31, for a new name for the School of Photography conducted by the National Association at Winona Lake, Ind., each year. Heretofore popularly known as "Winona School," the essential features of the new name must be a connection with the Photographers' Association of America, either by name or initials and an avoidance of the word "School." There are splendid arguments both for and against this word, but if a suitable substitute can be found, it will go a long way toward winning the prize.

✽

### *School Funds*

We hope our article in last weeks' BULLETIN OF PHOTOGRAPHY has cleared up the confusion between the Julius C. Strauss Memorial Fund and the fund of \$5000 which the ladies of the Women's Auxiliary, P. A. of A., are raising. The latter is strictly a "refurnishing and improvements" fund while the former, although intimated that it might be used for permanent equipment necessities, compatible with the memorial spirit, may eventually be assigned to the purchase of a tablet, an Art window or other more familiar testimonial to a departed friend. There is an entirely different motive back of them which should not prevent a donation to both, from those who were intimately acquainted with the late Mr. Strauss.

Reporting on the \$5000 fund, Mrs. Howard D. Beach, Chairman of the Women's



Auxiliary, announces a fair response to the circulars mailed on the 6th of November. At that writing, they had just assumed a steady, daily number which she hopes will continue. For those who prefer to send in their check the first week in January, a subscription card was enclosed for immediate mailing to aid Mrs. Beach in estimating returns and avoid further solicitation of the sender. Here is the way one of the subscribers, a 1924 student, feels about it—

"Mrs. Howard D. Beach,  
467 Virginia Street,  
Buffalo, N. Y.

"Dear Madam,

"Enclosed please find my check for the Winona School Fund.

"Last July I took the course and assure you it was the best money I ever spent in the profession and my only regret is that I am unable to make a large contribution. If I had \$1,000.00 to place with something in the School line, I would not hesitate to place it in this fund.

"The class of 1925 will be very fortunate in the new surroundings. Wishing your Auxiliary all success in this undertaking,

"Respectfully yours,"

We hardly had time to secure a release from the writer of the above, so have withheld the name. It is authentic and voices the sentiment of a vast majority of those who have attended the School. It is a worthy cause and deserving of every photographer's serious consideration.



An elderly gentleman of bookish learning was hailed into court charged with drunkenness.

"What have you to say for yourself?" said the judge.

"O, man's inhumanity to man makes countless thousands mourn," replied the man. "I am not so debased as Poe, so profligate as Byron, so ungrateful as Keats, so vulgar as Shakespeare, so timid as Tennyson, so intemperate as Burns—"

"That will do," said the judge. "Ninety days."

Turning to the officer, the judge said, "Better take down the names of the people he named and round 'em up. I think they're a bad lot."

## The Grandfather Man

FRANK FARRINGTON

Perhaps you, dear reader, do not know what I mean by a "Grandfather Man." I do not mean a man with long, white whiskers, a heavy cane and a benevolent disposition. I mean a man who is satisfied to jog along in the same path his grandfather or some other man of grandfather's generation made in the photographic profession.

It is a fine thing to respect the traditions of the profession, to feel a veneration for the methods of those who have preceded you in the same line of work.

I say it is a fine thing to *respect* and to *venerate* those traditions, those antiquated methods. I do not mean that it is a fine thing to imitate them or to follow in those same steps.

The editorial office of the German equivalent of that one-time popular comic weekly of New York, *Puck*, used to contain, preserved in jars on a shelf, the ashes of the succession of deceased editors of the publication.

It is better to venerate the old-timers of the profession in that way than by continuing to follow their methods. When it comes to managing the photographic studio today, it must be done in conformity to today's best practices, forgetting the methods that have made good in the past, but that will not prove successful in the present.

It is easier to jog along in the old way, following the rut, doing things the way we have always done them, the way they were done before our time. But the photographers who take the easy way of managing their studios are not going to be among those present where there is a round-up of all who have achieved noteworthy success in the profession.

The "Grandfather" way may be the easy way, but it is not the way to the top. It is the way that leads down hill. The grade may be slight and the descent slow, but it is sure and it ends at the bottom. Don't be a Grandfather Man in your profession.

For Christmas  
Your Photograph.

Mine were made early.

Make your appointment now !

Advertisement used by the P. A. A. of Northern New Jersey

## A Timely Hint

This photographic advertisement was prepared and distributed by the Professional Photographers' Association of Northern New Jersey.

Free prints were mailed to every photographer in the State and in New York City for display in the show case or window in a drive to promote earlier sittings for Christmas.

Ten members of the Association volunteered to pay for a series of these ads published in the *Newark Sunday Call* Rotogravure Section, which has a large statewide circulation, and these were used without any name appearing on the cut. In this way every photographer was benefited and all received equal good from the pulling power of the ad.

The committee hopes to produce four

cards along similar lines for Easter, Mother's Day, and for June and October Brides to distribute among all the professionals for display in proper season. They will eventually be able to extend this all over the country so that with proper local advertising by the various photographers they will make it a national advertising campaign. It is hoped that they will be able to repeat some of the success of similar drives in other lines of business like the florists, etc. This is just a small beginning and the effort may extend over a few years before results are felt, but we feel sure they will win out and in that way help the entire profession.

Very truly yours,

HARRY G. PATTU.

*Chairman.*



## News Photography Part III

H. D. JONES

Addressing those who would like to try this field, it may be said a small capital is required to start a news picture agency. The photographer ought to have enough money on hand to finance office rent and living expenses for a few months. He will probably own a camera of the kind required. The outlay for dark-room and enlarging room equipment, office furniture, chemicals, plates, paper and other supplies he can easily estimate.

His field will be the civilized world. He will submit his picture output to papers and magazines in every large city in America, as well as to periodicals in Great Britain, on the continent of Europe and wherever illustrated papers are printed.

Some news-picture distributing agencies send their pictures direct to newspapers in the various cities. The larger concerns have salaried salesmen in the big centres, who devote all their working time to receiving and offering for sale the batches of pictures as they arrive by mail or, sometimes in the case of important news pictures, by special messenger.

It is by far the best way to sell the output of the picture concern. With a representative in the various cities, the huge mass of picture material sent out by every news-photograph concern is carefully handled and reports are made to the head office of sales so that bills can be sent for all accepted material.

But it is not likely that a newcomer in the field will have sufficient capital to employ paid agents in the distributing centres, nor will his output at first justify such an expense. He will, in the beginning at least, have to sell by the commission method. Fifty per cent is usually paid to the salesman. A good man for the work is some penworker on a morning newspaper who has most of the day available for anything that will add to his income, and who neces-

sarily knows the field well. If this cannot be arranged, then the pictures must be sent direct to the newspapers by mail. But this entails a lot of extra expense and outlay of time, as duplicate sets of promising pictures must be made and mailed to each paper, and it is difficult to keep track of sales. It is far better to have an agent on a fifty-fifty basis if you can possibly arrange it.

Most of the big bureaus have camera men attached to the branch offices in the various cities. These men cover pictorially all important events in that town, sometimes by order from the office, most often of their own initiative, so that the central office has a constant inflow of picture material from other cities to supplement its own output. In this way no event that is of national importance from a pictorial viewpoint is permitted to pass unphotographed.

This interchange of pictures is one of the most important features of the business. Pictures made in Philadelphia are sold in Boston; Chicago snap shots are sold in Philadelphia; San Francisco sends pictures to New York and New York to San Francisco. From London comes an immense variety of pictures from all over the world. To London go mail-sack loads of pictures made in the United States and Canada. Only a small percentage of the prints thus interchanged finds its way into print. It necessitates an almost sinful waste of photographic material, but it is the only way.

Don't neglect the foreign field. The checks that come from there will be all the more welcome because unexpected. It is not difficult to get in touch with the foreign agencies. You will find their names under foreign pictures in the periodicals. They are always glad to hear from new men. It means, possibly, a run of pictures refreshingly and profitably new.

The regular foreign agencies are business-like and reliable. You will receive by return





Chimpanzee "Susie"

mail a printed slip acknowledging receipt of your pictures and in due course, if you are sending the right kind of pictures, another and more interesting slip will come along, containing figures prefixed by the cash symbol of the country in which your pictures were sold.

The newcomer to the free lance field will do well to avoid big public events, unless he has a special order for pictures of these events. He cannot expect to compete with the older agencies at this game. Use your grey matter and try to get something original. It will be the child of your own brain and you will have no competition. Again apologizing for speaking of my own work, I will tell a little story to show you what I mean.

Some time ago considerable interest was aroused by the arrival in this country of an African traveler who brought back with him a monkey he named "Susie." He claimed all kinds of remarkable things for this little

monk. She was said to do almost everything but talk, and even to be able to say a few simple words and understand their meaning. There was the usual rush of the camera squad and pictures galore of the monkey and the man—doing nothing in particular.

An idea that occurred to me was carried out most successfully and profitably. I got the monkey man to bring his little Simian prodigy to my studio. I had there a pretty little girl who had posed for me in other pictures. I seated the little monk on a rug on the floor, with the little girl near by. On the rug I scattered a number of the wooden letter blocks that toy shops sell for children. It had been said that the little ape could pick out the right letters upon request.

The child was a little afraid of the monkey at first, but they were both babies, deep called to deep, and they soon were playing quite naturally and contentedly with the bright colored blocks. At the right

moment I slipped into the picture a little pyramid of the letter blocks, the letters of which spelled "Susie." I pressed the bulb at the moment the little monkey held a block in her hand, while the child was gazing at her expectantly. The impression any one would have from looking at the picture was that "Susie" had spelled her name in letter blocks for the edification of her child playmate.

It required infinite patience and care to get this picture, but it scored immeasurably above pictures of the monkey and man just posing.

Most commercial photographers are alive to the possibility of extra profits from news pictures. So are the portrait men. But few get all there is to be obtained from the newspaper field. So profitable is this department of photography that some commercial men have added a news snap-shotter to their forces and find the receipts from this department very satisfactory. One of the most successful combinations in the

country is a concern that has all three departments of photography—portrait, commercial and news. The work dovetails conveniently and one force can help the other in an emergency.

The firm is located in a town that is a favorite one for conventions and almost every week a harvest is reaped from visitors. Delegates are photographed in convention, chatting in groups in the street, strolling around together and in the parade, if there is one. The visitors buy the pictures to send home and to keep as souvenirs of the occasion; the trade journals take prints; the papers of the home towns of the men buy them, and the Sunday rotogravures are sometimes interested.

But this is an extreme case of news photography being used as an adjunct to the commercial man's profits and the town in which the firm does business lends itself in an unusual way to such a line. Most commercial photographers must be content to make an occasional raid into the news field.



"On the Trail"



## What would you give to avoid tuberculosis?

**Y**OU would give everything you have to avoid the Great White Plague. The germs of tuberculosis are everywhere. There is only one sure way for you and everybody to avoid consumption, and that is to stamp out the disease entirely.

It can be stamped out. Today only one person dies of tuberculosis where two died before. Christmas Seals helped to save the other life.

The war against tuberculosis, waged by the Tuberculosis Associations, is financed by the annual sale of Christmas Seals. Remember, when you buy Christmas Seals you not only help to save others, but you protect yourself as well. Buy Christmas Seals—and buy as many as you can.



STAMP OUT  
TUBERCULOSIS  
WITH  
CHRISTMAS  
SEALS



*A group of children taking the sun cure to avoid tuberculosis*

THE NATIONAL, STATE, AND LOCAL TUBERCULOSIS  
ASSOCIATIONS OF THE UNITED STATES

The possibilities are large. No pictures are more acceptable to the editors of rotogravure sections than snaps made in the hunting field. In the vicinity of most towns of any size, there is a riding set. Wonderful pictures can be made by a photographer with an artistic eye and a quick camera. A collection of hunting pictures will sell perennially. Magazines buy them for tail ends of pages, for cuts to be inserted in headlines, and on their merits as artistic pictures, apart from their news value. Enlarged prints from the negatives will sell readily to the members of the hunt.

Don't be bashful when you are out for this kind of material. If you see a possibility of getting a fine picture by a little coöperation from the principals in the scene, ask them to go to the trouble for you. They will usually be more than willing. I have a negative that shows a famous pack of hounds coming down a country lane, with the huntsmen riding behind. The hounds are spread out across the lane, tails up, noses alert, all business. The picture sold again and again. Was it just a lucky chance shot? It was a lucky shot for me, but chance had nothing to do with it. The hunt was over and the hounds had been fed. I wanted a picture of the pack and the good-natured Master of the Hounds told me to pick my own setting and he would do the rest. The setting was just around the corner from the kennels, but no one would know it from the picture.

Don't overlook the possibilities of photographic profits in the country club competitions, gymkhanas, lawn carnivals, May parties, private theatricals, school festivities and fancy dress affairs. Something of the kind is always going on within reaching distance of every photographic establishment. Don't wait for an invitation to come and make pictures. Profits are so sure, if the pictures are right, that it is scarcely a speculation to make them when commercial work is slow.

Prints from many commercial negatives



can be sold to magazines or newspapers, with the permission, of course, of the firm for whom the negative was made. The picture of a new and novel type of bridge, the processes of a manufacturing industry, the interiors and exterior of a pretty house, an architectural feat in transforming an old rookery into an up-to-date residence—all these are pictures that the technical journals are glad to get, and for which they are willing to pay good prices. If you can write a description of the subject, you can add space rates to the profits of what cost you only the price of a sheet of printing paper and a stamp.

The world all around, still life and noisy life, presents an almost unlimited field. Here are two stories from many that suggest themselves in this connection:

A camera man came across a bunch of iron workers ascending to the top of a skyscraper in process of erection. They could have reached the top, to resume their work after the dinner hour, by means of a series of ladders placed for that purpose, but they preferred the quicker, if more risky, way of getting to the top, by clinging to a huge girder that was being hauled to the upper regions. It was a sight that caused much craning of necks by spectators in the street, and it attracted the attention of the photographer, who happened to have a snap-shot camera with him. He made several snaps as the girder swung up with its human freight.

Later the photographer appeared with prints, thinking rightly that the ironworkers would like to buy them. They were snapping them up, when one of the bosses appeared. He was startled when he saw the pictures.

"Why, man," said he to the photographer, "those pictures are likely to get us into all kinds of trouble. We should be liable to have suits innumerable if anything happened to the men while riding up on one of the girders, and it could be shown that we permitted this method of ascension to their work. We don't permit it, but these pic-

tures would make it appear that we did. How much will you take for the negatives?"

The result was that a good sum was paid for the films and these destroyed to prevent the possible trouble described. This, of course, is not legitimate game. It is only mentioned to show the possibilities of chance snap shottery.

A photographer who was gifted with an eye for the artistic, spent his vacation making snap shots of pretty scenes in the country around. He had with him a small camera, easily carried, and he secured hundreds of snap shots of nature's prettiest corners. He returned home with negatives of sun-splashed pathways curving through quiet woodlands of the silvery edges of placid, tree-shaded lakes; of forest nooks that breathed restfulness in every shadow; of purling streams that sang syren songs to the weary; and of cattle knee deep in water that were pictorial poems.

Nothing unusual about this, you say. All camera men are going after such pictorial stuff and getting it. But this is a story of achievement for profit and not for exhibition. The man who made these pictures was following up a well-conceived idea and he made the pictures of a certain size and shape in conformation with that idea. He took the prints to a firm of engravers that make a specialty of supplying artistic menu cards for high-class public banquets and similar affairs and this firm purchased the entire collection of several hundred negatives at a price most satisfactory to the photographer. The prints from the negatives were used by the engraving firm to decorate the covers of the menu cards and other articles of their line.

Similar opportunities are everywhere beckoning to the camera man who refuses to recognize the truth of the old adage that "everything comes to him that waits," and who prefers to take as his business motto that more promising paraphrase: "Everything comes to him that hustles while he waits."

## Get the Studio Talked About

FRANK H. WILLIAMS

The photographic studio that is the most favorably talked about in its territory is the studio that will, in the long run, get the greatest amount of business.

This is true because of the fact that when people talk about a studio it means that the studio is getting the best sort of advertising without being forced to spend any money for the advertising.

It is evident, then, that it will be to the advantage of any studio to do things which will make the people talk about the establishment favorably and which will, therefore, be of tremendous help to the studio in increasing its business.

And here are some things that the studio can do which will be very effective in creating favorable comment and talk:

In the first place, the studio can arrange for the presentation of prizes each month to certain of the month's patrons who are adjudged to be winners of various contests inaugurated by the studio.

For instance, there could be a prize awarded each month to the mother who had the greatest number of babies photographed at the studio. The winner might have four babies photographed or she might have five babies photographed or even a larger number. And the prize awarded to her might be an additional half dozen prints of any one of the photos which she had had taken.

Again, there could be a prize awarded to the oldest man who was photographed at the studio during the month. Also, there could be a prize for the oldest woman having her picture taken during the month at the studio and there also might be a prize for the mother of the very youngest baby whose photo was taken by the studio during the month.

In addition to these prizes the studio might offer a prize to the largest family group photographed during the month. And so on and so forth.

In each instance the prize might be an

additional half dozen prints of any one of the photos which the winner had had taken.

And, of course, it would be a mighty good business-building stunt for the studio to widely advertise the winners at the end of the month, giving their names and addresses and all the interesting facts about them which came up in the course of making the award.

Such contests as these would offend no one, but if the studio put on a contest in which a prize was awarded to the most beautiful girl photographed at the studio during the month or if it awarded a prize to the prettiest baby photographed during the month, it would be quite apt to get into trouble. So beauty prizes and prizes of that sort should be eliminated.

This sort of a thing would be entirely new in most cities and so it would be sure to create a lot of comment. The studio would be praised for its enterprise and progressiveness and the whole thing would be of decidedly material help to the studio in getting more business.

In the second place the studio might, for a limited length of time, give a half dozen photos free of charge to every hundredth customer patronizing the studio. Of course, the studio would keep count of the customers and so determine when the 100th customer was reached and so announcement should be made of the fact that the hundredth customer was being approached, as such an announcement would tend to cause excitement and trouble among customers who were anxious to get in line so that they would be the lucky ones. Nothing should be said about who would probably be the winner and the announcement of the winner should be made after that individual had made his purchase.

This sort of thing would be sure to arouse much interest and create much talk.

In the third place it would be a splendid thing for the enterprising studio to put on a

sales contest with some studio in a rival city.

In case of almost every city there is some other nearby city which is a great rival of the first city. For instance, Minneapolis and St. Paul are great rivals; New York and Chicago are great rivals, though farther apart than most rival cities are, and there are plenty of other cities where there is keen rivalry with each other.

So the photographer might go to a friendly rival in the rival city and say something like this to him:

"Your city and my city are great rivals. We think we have it all over your city in every way and you think you have it all over us. And I think I run a more enterprising studio than you do, while you think you've got it all over me in this respect.

"Now let's cash in on this rivalry between our two cities by putting on a two months' sales contest. Let's see which one of our studios can do the most business during the next two months and let's get together and buy a silver loving cup which at the end of the two months will go to the winner. Then whichever one of us wins the cup, can exhibit it in his studio and make a big thing of it and use it as a wedge for getting more people to come to his studio and thus securing more business.

"What say, are you on?"

Of course the other photographer would be on, because he is probably a live wire, too, and would see the great possibilities in such a proposition for greatly boosting his business.

With the contest inaugurated then, it would be up to the photographer to cash in on the proposition to the utmost in getting more patronage and in making more money.

In cashing in on the contest it would be the best sort of a proposition for the photographer to give as wide publicity to the contest as possible through the medium of advertisements in the local newspapers, placards placed on the walls of his studio, and letters sent around to all of his regular

## No Flare Anywhere



To photographers who have had difficulty in securing satisfactory diffused portraits because of "flare" in the lens: Try the

### HYPERION

#### Diffusion Portrait Lens *f*4

Not only lacks tendency to flare in the high lights, but gives diffusion without loss of underlying definition.

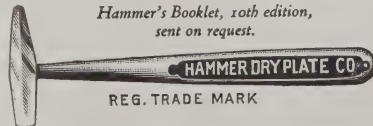
*To encourage careful study of this lens,  
we offer liberal trial through dealers*

### GUNDLACH-MANHATTAN OPTICAL CO.

841 Clinton So. Rochester, N. Y.

## HAMMER PLATES

are coated on clear, transparent glass and can't be excelled. Light values change from month to month but speed values in HAMMER PLATES remain always uniform.



*Hammer's Booklet, 10th edition,  
sent on request.*

**Hammer Dry Plate Company**  
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ST. LOUIS, MO.

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customers and to his former customers. In this publicity he could state that the contest was really a matter of putting it all over the rival city and showing up the rival city and he could urge all of the folks in his city to rally around him and give him all of the patronage possible during the two months.

In his publicity, too, the photographer could tell about the quota of business he was going to try to get during the two months. It wouldn't be necessary to tell the quota in dollars and cents. The photographer probably wouldn't want to let the public know just how much business he was doing and just how much he hoped to do during the coming month. So he could state that he wanted to get a certain number of points of business and he could say that every sitting would mean a certain number of points and every additional half dozen prints would mean a certain number of points. This matter of determining just how many points each bit of business would represent, could be thrashed out ahead of the contest by the contending photographers.

But the public should be made to clearly realize that every bit of business given to the photographer during the course of the contest would be a big help to him in helping him to win.

The progress of the contest from day to day should also be told to the public by means of newspaper advertisements and by means of placards in the show window of the studio and by means of placards on the walls of the studio. It would be an easy matter for the contending photographers to keep each informed as to what progress they were making from day to day by means of phone calls or postcards mailed at the end of each day's business.

In all of the publicity given to the score in the contest the photographer should see to it that there was good, snappy copy in which he declared that he was going to win and thus show up the rival city and in which he urged all of the people in the city and territory to help him out as much as possible and thus demonstrate their great civic pride.

It should also be emphasized in all this that the contest was one of the first times, if not the very first time, in which the two cities were directly competing with each other and the folks should be told that this, therefore, was the best kind of an opportunity for them to take a swat at the other town by patronizing the home-town photographer during the contest.

Then, of course, a big thing could be made by the photographer of the conclusion of the contest. If he won the cup, he could play up the cup and the winning strongly. But if he lost out, he could at least crow about the big increase in business he had experienced during the contest and about the way he had made his quota, etc.

This sort of a proposition could be made a yearly affair and each year it would stir up a tremendous amount of interest and comment and be of very great help to the photographer in getting more business.

Create constructive comment about your studio in this way and profit accordingly in increased business.

## Letters to the Editor

Please advise for the construction of a photo skylight in the Philippines so that it will not leak, also a good cement in joining the glass to the wood frames we use for our skylight roofing. We have had to do ours over twice, but are still unsuccessful.—L. & S. Studio.

We quote bodily from the *British Journal Almanac* a method suggested by V. L. Wryall. Get some pure linen and some of the very best oil paint (color is of no consequence), cut the linen into strips three inches wide and the length of the sash bars. Now give the bar and the glass around it a good coat of the paint, and lay the strip of linen on to it, rub well down with a cloth, and apply another good coat of paint on the top. In your case, we are inclined to believe white paint would be the best. This is a better heat reflector and consequently the paint coat would be less expanded and contracted by a tropical sun. We are not in a position to give you much assistance on constructional features of skylights in general.

# WATCH THE BIRDIE!

## AND HEAR HIS SONG

At both the National and the New York State Conventions, Mr. Walter Scott Shinn, the well-known New York photographer of children, made a hit when he told of his success in the studio by the aid of a cage of imitation birds.



Mr. Shinn's bird cage is an elaborate one and cost probably \$800. We've something not so expensive, but it accomplishes the same purpose.

We have an animated bird, in a substantial wire cage, 5 x 7 x 9½, fitted with a spring or clock-work motor that will cause the bird to move to and fro and sing for about 35 to 40 seconds. What better way to obtain a charming expression, not only with the kiddies, but the grown-ups as well.

You can secure this bird and cage, together with a year's subscription to the BULLETIN OF PHOTOGRAPHY, on payment of \$3.50. If you desire the bird and cage only, send us \$2.25.

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Gentlemen:—Inclosed please find my check for \$3.50, for which send the BULLETIN OF PHOTOGRAPHY for one year and include the bird cage (mailed post free.)

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Send me the Bird and Cage only. My check for \$2.25 is inclosed.

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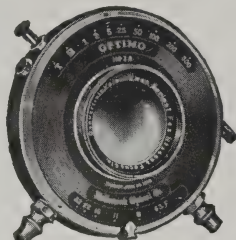
*A Hint for your Christmas Rush—With one of these "Birds" you can handle the children quickly and successfully. Send for one today.*



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Managing Editor *Scientific American*

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This well-represented book of compact dimensions gives to the non-professional understanding and insight into the methods employed to produce the wonderful results seen accomplished upon the screen.

Emphatically, this little pocket edition contains more than is to be had from the reading of many books on the subject. It is a *handbook in the real sense of the word.*

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## How Much Art?

MRS. H. H. DENISON

Every little while the photographer gets a slap in the face that makes him ask himself, "Just how much art will the public stand for in photos?" And if the slap occurred over some favorite creation of his, he probably answered, "Not very much."

How much art does the public want? Perhaps the photographer is not using just the form he should use in asking that question. Perhaps the more accurate question would be, "Just what kind of art most appeals to the public?" The answer to that question is the one that should be sought by the photographer with bills to meet—the one who hasn't all the money he could possibly use, and must yet depend for it upon the sale of pictures to that same public.

There have been times in life when we of the "common folks," who know not so much about art, have stood before pictures called great works of art. We have seen those who had the souls of artists, stand before some picture and exclaim, "Wonderful!" "That is Art!" Then we have slipped in, thinking that we, too, perchance, might absorb some of the wonder of this picture. But to us it held no wonder, except, perhaps, the wonder why any man ever executed such a thing. Art was there! We do not question that. But it needed an artist-soul to see! And not all of us of the "common folks," of whom God made so many, have the seeing soul of the artist.

Farther on, a still larger group stood before another picture. Artists were there, and their criticism showed they put this creation on a par with the first picture. But, greatest compliment of all, the common folks were there. They had found an art they could understand, and the soul of the artist and the soul of each of the "common folks" met on one plane of admiration.

There is a plane of art easily intelligible to the soul of the average person that is yet so high a plane that it need not be scorned by the man who must please the public and



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yet feels that he must satisfy his desire to hold to the ideal in art. There are many points on which the soul of the artist and the souls of the "common folks" meet.

One of these points is beauty. Is your subject a little child, a young woman, or a mother and babe? Beauty is there. Let your artist-soul grasp it. Then, by all the means known to your art, by skill in posing, by correct, studied lighting, by your numerous other methods unknown to us of the common clay, give to the world that beauty! You need not belittle art. You may place it as high as is your ideal of it and yet give to the world in that picture a beauty it can understand.

Character is another thing in art we can all grasp. But in portraiture, never make that character ugly. Portray it in its strength, its naturalness, if you will; in its beauty—if beauty there be. Those seeing the picture will see and feel that quality of character even if they cannot analyze the thing that draws them to the picture.

Naturalness is also an essential characteristic. The frequency with which we hear the exclamation, "How natural!", shows that at least the common folks consider that a point. But is your subject so ugly you dare not portray him or her naturally? Ah, there is your chance! By using all your knowledge of art and of the tools of art, give to the world this picture, true to nature but with the ugliness eliminated. We could not do it ourselves—this takes

an artist-soul—but we will appreciate it when you do it.

And then simplicity—let that be a keynote of your work even as it has even been the keynote of the artists of all ages. Our minds can grasp art simply portrayed, where, if the work were more intricate, we might lose it all.

Do not think that one with less an artist-soul can give the world all this. He cannot. Within the heart of the most common of us all is ever a bit of the idea. You will need an artist-soul, a human heart, and a trained technique, to meet the ideal of the common folks with whom the average photographer has to deal.

But—does your ideal of art differ from the ideal of these? You must measure up big to measure to the limit of what the "common folks" appreciate in art; but is your ideal different, more exalted, above the appreciation of these?

Undoubtedly, but do not despair. Meet

## WANTED

High-class operator, not over 35 years of age. Able to bring business by society mingling. Send photograph, qualifications, salary desired and experience. If can retouch in an emergency, will be an added qualification. Present operator retiring. (One of the firm) hence position permanent. Environment and personnel in finest American studio; ideal city; quarter million people. Merits consideration of America's best operators. Established state leaders 14 years. Will gladly send photos of studio interiors and surroundings to show what place is.

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the public on the plane of its highest ideal of art and you can undoubtedly likewise meet your bills. Then, for the sake of your real, private, personal artist-soul, steal a little time often for the creation of the art that satisfies *you*, regardless of how others regard it. This will be to you your rest, your pleasure, and will satisfy the desire to work up to the highest of your own ideals—a craving God has put into the heart of us all.

✽

### Duplex Motion Picture Industries, Inc., adds Dr. Alfred B. Hitchins to its Staff

The Duplex Co., who have for many years made the highest grade equipment for the production of motion pictures, are greatly extending their business and have equipped a new and modern plant at Long Island City.

Shortly the world's finest and biggest motion picture laboratory will be installed here, and the PROJECT-A-GRAPH, a home, business, and educational motion picture outfit, will be manufactured. To take care of the many technical problems and conduct research in new developments, Duplex have secured the services of Dr. Alfred B. Hitchins, compiler of *Materia Photographica* and one of the best known authorities on photographic science. Dr. Hitchins is a Fellow of the Royal Photographic Society, Fellow of the Chemical Society, Fellow of the Royal Microscopical Society, Fellow of the Physical Society, London; a member of the Society of Motion Picture Engineers, being one of the Board of Governors; member of the Societe Française de Photographie and a medallist of the society; a member of the Camera Club, New York; the Franklin Institute and the American Institute of Graphic Arts. Dr. Hitchins was for nearly three years Associate Editor of *The American Cinematographer*, the organ of the camera men, and was for nine years Director of Research with the Ansco Co. He has made a life study of the chemistry, physics and optics of photography and its applications, and has specialized in the many problems connected with the production of motion pictures, from the making of raw stock to the picture on the screen.

Duplex extends a very hearty invitation to every one interested in photography and motion pictures, and to the members of technical societies, to visit the plant and discuss their problems, for with their mechanical and scientific staff, Duplex are in a position to render a unique service to the motion picture and photographic industries.

**P. H. KANTRO - Portage, Wis.**

**H**IGHEST prices paid for your old negative glass and portrait film. Write for prices and instructions before shipping.

# *The Right Studio Outfit*

**I**F the Christmas rush is showing you that your studio outfit is too slow to adjust or getting old and rickety, now is the time to get a new one.

And in getting a new studio outfit why be satisfied with any but the best? The No. 8A Century Studio outfit with its 11 x 14—8 x 10 and 8 x 10—5 x 7 adapter backs permits the use of these three sizes of films or plates, and with its wing kits, two 7 x 11, 5 x 8 or 3½ x 5 exposures may be made on the film when it is in a horizontal position. The

camera's bellows draw of 43 inches adapts it for use with almost any lens including those of great focal length. Its operation is wonderfully smooth and noiseless. The choicest woods and most painstaking cabinet work assure a finish which makes the outfit impressive even in the most tastefully furnished studio.

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### Ilex Portrait $f3.8$

The large aperture of this lens makes rapid exposures possible and renders beautifully plastic and harmonious portraits.

### Ilex Portrait $f5$

An inexpensive portrait lens which gives pleasing results in portraiture and large head work where speed is not essential.

### Ilex Paragon Anastigmat $f4.5$

Its positive "snap" and brilliancy, combined with great covering power and speed, make it the ideal lens for SPEED PHOTOGRAPHY, COMMERCIAL WORK AND HOME AND STUDIO PHOTOGRAPHY under the most trying conditions of lighting.

### Ilexigmat $f6.3$

A triple convertible anastigmat lens which in combination covers its listed plate evenly and brilliantly at  $f6.3$  aperture with a goodly reserve circle of illumination.

Back lens has a free aperture of  $f11$  with approximately 50 per cent increased focal length. Front lens has a free aperture of  $f16$  with focus slightly more than twice that of the lens in combination.

### The Ilex Line

also includes the Series D,  $f7.5$  Anastigmat; Series S,  $f8$  Rapid Convertible; Wide Angle Series, etc.

Booklet listing entire line obtainable at your dealer's or direct

## Ilex Optical Company

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## Commercial Photographers' Association of Detroit

The Commercial Photographers Association of Detroit held their regular meeting on November 10. After the dinner, which was served in the officers' dining room of General Motors Building, the meeting was called to order by President Will Manning. Then there was the reading of correspondence by Leavenworth, concerning the proper charge for surrender of negatives.

Mr. Jackson, the oldest member, was presented with a small token on the occasion of his last meeting before leaving for Washington. He was made an honorary member.

The matter of advocating George Hance as a candidate for the directorship of the commercial section of Winona—1925 was taken up and approved.

Eligibility of industrial members of the association to vote at election of officers was discussed. It was decided that all members in good standing could vote.

After discussion it was decided to invite all employees at some future meeting.

A motion was next heard and supported that the association offer any assistance possible in the preparations for the photographic work of the African Expedition to be undertaken by Messrs. Colonel Sydney Waldon, Dr. Inches, Harold Emmons and George, of Detroit.

The business meeting was followed by the regular program, which consisted of the discussion of photographic problems involved in the photographing of oil paintings. A painting was furnished by Mr. Jackson for the purpose.

The meeting then adjourned.

✽

## Worthy of Notice

Last year, through the generous co-operation of the press, the movies and other advertising mediums, Christmas mailers were induced to dispatch their Yuletide presents earlier in the months than ever before in the history of the institution of gift exchanging in the holiday season.

As a result, the spectacle of the last minute rush of former years, with its attendant heart-breaking labor on the part of wearied and nerve-worn store clerks and postal employees, was avoided.

This year Postmaster General New and First Assistant Postmaster General John H. Bartlett have determined to make an even better record and to banish for all time the suffering undergone in past years by those engaged in the sale or transportation of gifts. They hope to make "Shop Early" and "Mail Early" a habit with the American people.

Mailing early does not mean December 1 or before, but if everyone could get their holiday tokens in the mail between December 10 and December 20, the post office could not ask more.

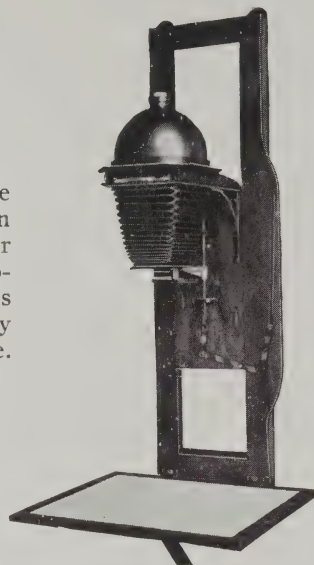
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- Projects six diameters.
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- Independent focusing feature; this enables the operator to take out the regular lens and put in any short focus lens for making reductions or lantern slides. In using any lens but the one supplied with the outfit, it would be necessary to focus by hand (the old way), this can be done easily and requires very little time to make the change.

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## THE CALLIER ENLARGER BRUSH, COLORADO



Particular attention this year will be paid to greeting cards. Despite the success last year, it was noted that the last-minute mail consisted largely of cards. Possibly many of them were returned greetings to friends, heard from on a previous mail, but overlooked on the original Christmas list. Unlike parcels and letters containing money orders, cards, of course, cannot well be marked "Do Not Open Until Christmas." Therefore, it is possible that the many mailers hold them until the last to insure delivery on Christmas Eve. This class of mailers this year, however, may find their cards undelivered until after Christmas Day.

Believing that the energies of postal employees should not be sapped to the last degree for any avoidable reason, and, intent upon securing for them the same Christmas privileges enjoyed by others, Postmaster General New asks the hearty co-operation of the public. The last-minute or zero hour has been moved up so that all postal employees may eat their Christmas dinners at home. Rural carriers will deliver no mail at all on Christmas Day and clerks and carriers in the city offices will stop work promptly at noon.

✱

Waiter—"Here, what are young doing with those teaspoons in your pocket?"

Customer—"Doctor's orders."

Waiter—"What do you mean, doctor's orders?"

Customer—"He told me to take two teaspoons after each meal."

## AS WE HEARD IT

Leslie Davidson has opened a studio in Nokomis, Ill.

J. C. Morgan has opened a branch studio in Gibbon, Nebr.

Herbert Hosack has opened a residence studio in Hicksville, Ohio.

Charles W. Lowry has taken over the Beasley Studio of Rensselaer, Ind.

J. D. Brinkley, of Richmond, Va., has opened a studio in Weldon, N. C.

N. Mipsoff, of Forest Lake, has opened a new studio in Lindstrom, Minn.

W. E. Stokes, formerly of Meridian, Miss., has opened a studio in Miami, Fla.

Steiner Brothers, of Pacific Grove, have opened a new studio in the Brundage Building, Exeter, Cal.

C. P. Lawrence, of Seward, Nebr., has opened a ground floor studio at 721 Grand Avenue, Des Moines, Iowa.

Mr. and Mrs. Herbert Salt, of Boise, Idaho, have purchased Scott's Studio from J. T. Scott, Chatskanie, Oregon.

Eugene McConkay has re-engaged in photography, having opened a studio in Enid, Okla.,

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BULLETIN OF PHOTOGRAPHY .... 636 S. Franklin Square, Philadelphia



New Designs




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Are being used in every corner of the U. S. They are practical, neat, attractive and reasonably priced. Anticipate your Season's envelope needs and save money by ordering through OUR MILL PRINTED SERVICE now, or if in a hurry we can ship immediately from OUR STOCK SPECIAL SERVICE.

Several new designs have been added and one of these new ones will be especially valuable for your Drug Store Agencies.

As part of our SERVICE this year we are furnishing gratis to all users of our pockets, a set of snappy window cards in two colors. Our copyrighted designs are trade pullers. Write for Samples today.

**The Art Press, Adrian, Mich.**

with an entirely new outfit. Mr. McConkay sold his business about five years ago on account of failing health and took a much needed rest.

Earl Kugler, of Clear Lake, Iowa, has sold his studio to P. L. Pearsall, formerly of Mason City. Mr. Pearsall took immediate possession.

Charles Mayo, of Jamestown, Ohio., has purchased the studio of J. V. Tarr in Cedarville, which he will conduct as a branch studio.

G. G. Shaker, of Medicine Hat, Alberta, Canada, is now associated with George Grorud in conducting the Grorud Studio at Mondovi, Wis.

A. F. Eldridge, who recently purchased the Rex Studio in Trenton, Mo., is now in charge. C. C. Frane, the former proprietor, has taken over the old Pennell Studio.

James Medcalf, of Illinois, has recently purchased the photographic business of Wm. J. Sprauer in Huntingburg, Ind. Mr. Sprauer and family have gone to California.

A new studio has been opened in Philips, S. D., by R. L. Kelly of Pierre, and G. M. Johnson, of Philip. Mr. Johnson will have charge of the new studio as Mr. Kelly will retain his business in Pierre.

❧

More than 200 professional photographers and their guests attended the dinner and meeting of the Professional Photographers' Club of Los Angeles, Cal., November 18, at the Mary Louise.

Business meeting, talks on photography and allied subjects and an entertainment program were provided. Among the speakers was Carl Rosenberg.

For this meeting the club observed "Ladies' Night," and women guests were present.

❧

## Short Circuit Caused by Flashlight

Photographers who have occasion to take pictures of electrical apparatus will be interested in a recent experiment in high voltage at the Ft. Wayne Works of the General Electric Company.

A report came to the engineers there that a direct short in a 13,000-volt circuit had been caused by a photographer's flash-powder, which was set off within the station.

E. A. Wagner, managing engineer, set a flash powder under two wires carrying 13,000 volts. These wires were separated a distance sufficient to make the normal potential necessary to cause an arc-over at least 90,000 volts.

The flash-powder was set off about four feet below the wires. This caused an absolute short circuit between the wires, a distance of about nine inches. The short circuit at once tripped the main breakers in the plant. The hot gases and particles rising from the flash were ionized between the high potential wires, causing the arc-over.

Flash-lights around electrical apparatus should be placed where the rising powder or gases will not pass over or between high voltage circuits.



# Out-of-Print Numbers of PHOTO MINIATURE

Of some issues we have only two or three copies, so if there are any in this list that will be helpful, let your order come along at once.

No.		No.		No.	
3	Hand-Camera Work	49	Dark-Room Dodges	100	Enlargements from Small Negatives
4	Photography Outdoors	50	Studio Construction	102	Trimming, Mounting & Framing
5	Stereoscopic Photography	52	Aerial Photography	103	Toning Bromide & Gaslight Prints
6	Orthochromatic Photography	53	Pictorial Principles	104	Night Photography
7	Platinotype Process	54	Outdoor Exposures	107	Hand Camera Work
8	Photography at Home	55	Architectural Photography	108	The Six Printing Processes
9	Lantern Slides	56	The Hurter and Driffield System	109	Drapery and Accessories
10	The "Blue Print," etc.	57	Winter Photography	110	Commercial Photography
11	Developers and Development	58	Outdoor Portraiture	111	Photography as a Business
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20	Trimming, Mounting & Framing	62	Vacation Photography	120	Marketing Photographs for Publication
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23	Photographic Manipulation	64	Figure Composition	124	Photography for the Press
24	Photographing Clouds	67	Orthochromatic Photography	125	Pocket Camera Photography
27	Pinhole (lensless) Photography	68	Decorative Photography	127	Amateur Portraiture
28	Seashore Photography	69	Printing-out Papers	129	Group Photography
29	Flashlight Photography	70	Advanced Pinhole Photography	131	Simplified Photography
30	Photographing Interiors	71	Marine and Surf Photography	132	Getting Results with Your Hand Camera
32	Defects in Negatives	73	Panoramic Photography	133	Finishing Portrait Enlargements
33	The Dark-Room	76	The Hand-Camera & Its Use	135	Flashlight Photography
34	More About Development	78	Printing Papers Compared	138	Travel and the Camera
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36	Lens Facts and Helps	81	Ozobrome, Sepia & Blue Prints	140	Lens Facts You Should Know
37	Film Photography	87	Bromide Enlarging Made Easy	141	Home Portraiture
38	Color Photography	88	Defective Negatives & Remedies	143	Remedies for Defective Negatives
39	Photographing Animals	89	Photography with Films	147	Color Photography; Instructions
40	Platinotype Modifications	91	Photographing Outdoor Sports	149	Photographic Chemistry
42	Genre Photography	92	Practical Orthochromatics	150	Commercial Photography
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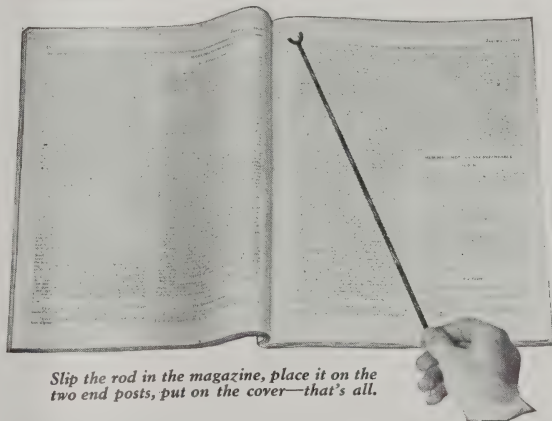
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## The First Photographer

The announcement that a tablet in memory of Henry Fox Talbot had lately been erected by the Royal Photographic Society in Britain failed almost entirely to arouse any interest on this side of the Atlantic. Which suggests that the modern photographer, whose name is legion, spares but little thought to the history of the processes which he manipulates so easily.

In these days when the taking of photographs of everything under the sun (and even of the sun itself) has become so marvelously simple, it is interesting to turn back for a moment and ponder on the difficulties which Fox Talbot had to encounter in devising his slow and laborious methods. Talbot did not discover the very first principles in connection with the science of producing pictures by the action of light on chemically prepared surfaces, but it would be difficult to fix a date when what we now know as "photographic action" was first recorded. No doubt the tanning of the human skin by the sun's rays was what was first noticed. For centuries it has been known that salts of silver blacken on exposure to light. And for almost as many centuries the camera obscura has been a plaything. But it was not until about the beginning of last century that a number of people began independently attempting to bring these two discoveries into fruitful association.

Fox Talbot was one of these people. He was a Cambridge mathematician of some distinction, and must have possessed a mind of singular versatility, for, while he was engaged in his photographic investigations, he was also studying the antiquity of the Biblical Genesis.

In 1835 Talbot made simple box cameras for taking pictures of fern leaves on sensitized paper. And before the once-famous process of Daguerre was published, in 1839, Talbot described his own process to the Royal Society. To Daguerre, it is true, belongs the honor of taking the first photograph of any practical value, but his methods were soon abandoned in favor of Talbot's.

In 1841 Fox Talbot patented his "calotype," or beautiful picture," process. He selected his paper, he brushed it over with a solution of silver nitrate, he dried it at the fire, he dipped it into a solution of potassium iodide, he brushed "gallo-nitrate of silver" over it. And then he exposed it in his camera obscura. The paper then developed itself in the dark. Then it was made transparent by the application of wax, and Fox Talbot had what he called a "negative," which name still persists.

It seems a far cry from Talbot's laborious pictures of fern leaves to the photographs of moving bullets and of planets brought so close that one can see the craters on their surfaces. And yet Talbot's calotypes are not yet a century old, and the tin-type is still reminiscent of our youth. If, therefore, the same rate of progress is maintained in the future the mind almost fails to grasp the possibilities of photography in another century from now.

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## Editorial Notes

Portraiture by photography at the beginning of the art, assumed perforce, a virtue, if it had not one, in assuming it to be a profession. Since its phenomenal advance, however, it may justly acclaim that function without gainsay. Even though we admit that it is more of a trade than is the operation of the painter, yet it is on a higher plane of dignity than ordinary trade occupations, and so one must consider the relation existing between the public and the photographic artist worthy of respect, if there is to be established on economic principle a basis for adequate remuneration, because of the necessary duty attending the maintenance of artistic dignity.

There are, however, so many conflicting interests, so many varying factors confronting a discussion of price and equity in the performance of the profession, that it is difficult to formulate any scheme which shall be fair to all concerned. One thing we should appreciate, the photographer who is conscious that he is possessed of talents and ability as an artist, superior to the ordinary run of those engaged in the profession, feels that it is injustice to him, if constrained to rely on mere cheapness to attract custom to his studio. He feels he is more entitled to the consideration accorded the painter, or successful physician. Low prices seem to him to stigmatize him and put him on a plane with one who advertises that acquisitiveness is more his motive, and art of secondary consideration.

✱

The artistic portraitist must attract custom by exhibition of individuality shown in his style of work, by his entourage, by his methods of advertisement and particularly by his personality and indication of culture. All such tell with the sort of people he is desirous of having relations with, the people who are willing to pay commensurate price for what he gives.

✱

But all such methods for securing patronage demand talent, energy, expenditure of



money, which might be more profitably employed in channels more prospective of better return; consequently, the photographer feels he is entitled to make the charge big enough, not only to cover the original cost, but also to give satisfactory compensation for putting his talent in the business.

✱

It is true that customers associate prices with quality and have the human desire to get the best for least money, but at the same time they will pass the high price to those who shall aid them in the search. Low prices degrade any profession, ruining the trade, too, by lowering of its standard. A skilled physician or a renowned painter never offers low prices for increasing patronage. By cheapening, you advertise palpably that you have no opinion of your own work. Professional photography cannot be run like the clothing business, which depends for custom on competition. Where a portraitist's work is admired it is sought after, and the charge is a secondary consideration. High prices induce patronage, because the patron feels confident he is getting adequate return for expenditure.

✱

*Making Pictures Tell.* This is the title of a brochure sent us by the Department of Publicity of the Board of Education of the Methodist Episcopal Church. It is a neat typewritten essay setting forth the value of good photographic pictures in education, indicating how most to profit from their use in study, and how to secure them, by making the students participate in their production. The essay is well worth the reading and the arguments set forth are cogent to convince.

The brochure is addressed primarily to educators, but it has a more general appreciation in other channels.

✱

It is a well-known fact that many of the illustrations used today resembling wood cuts are really clever imitations done on a black surface with Chinese white.

An interesting and altogether practical method of obtaining an effect very similar to that of an etching is here explained by Edward Gourley, who is using his system very successfully.

Any photographic plate that has not been through a developing solution may be used, but the work must be done under a subdued light or the plate will turn gray if exposed too long before the drawing is completed. The subject is sketched in lightly with a pencil in the ordinary way, and an eraser can be used to make corrections as on paper.

When the sketch is complete, the cutting, or scratching is done with an ordinary friscut knife, or rather several of them with different point widths if lines of different sizes are to be used. The knives must be very sharp so that the cuts or scratches, which must be made firmly and quickly, do not tear the emulsion.

Prints may be made direct on sensitized photographic paper. Japanese velum coated this way lends itself especially well to the etching effect desired.

By covering portions of the picture and exposing the edges intermittently the slightly stained effect found on most etching proofs is produced, making the illusion more complete.

✱

## On Angling for Business

BY AN ENGLISH PRO.

I know a man who brags that he has never allowed himself to be drawn out of his studio for any kind of a commission. He says that he has thus avoided grey hairs by trying to keep clashing appointments, and colds in the head by working outdoors in the winter. I envy him.

But most of us, in this country at any rate, must be out and about if we want to keep things going, and I have never been a believer in sitting down for a snooze till the sitters wake one up with their impatience.

The following ideas, while designed for the promotion of a small studio and commercial business in a particular (and pecu-

liar) little corner of the U. K., may possibly have some interest, use, or suggestive power for other enterprising photographers, in other parts of the world.

Long before opening up, I had spread the news among all my relatives, friends, and acquaintances; but I did not bank much on this. Strangers are better business propositions. So I got some cards ready, and a few days before I was ready to do studio business, I started handing them out generously. The copy ran like this:

*YOUR PORTRAIT?—The Best and  
ONLY unique gift*

*I Photograph*

*CHARACTERISTIC HEADS*

*and*

*HANDSOME FACES*

*Hours, etc.*

*Sittings by appointment.*

To speak to a total stranger (particularly if the stranger happens to be a pretty girl), is one of those things which is not usually done here, but I had lived for some years in Ireland where there was a more hail-fellow-well-met spirit, and the conventions troubled me not at all. So I never hesitated to hand out a card to a nice girl, even if her expression was the better part of her physiognomy. I found the subtle flattery worked to a fair extent, but the "by appointment" was a mistake. No one will come in ordinary business hours if I will open to meet them on a holiday or Sunday, and unless I charge for the appointment, the chances are that the appointee comes late.

Talking about business cards, here is another idea. For some years I have used cards stating that I specialized in the photography of ———, the blank line being filled in according to the trade or standing of the recipient. That these cards pay well, I will not say, but I have found them useful. It struck me that a stranger who wants portraits might quite easily be a potential client for photography of other sorts, so I politely elicited the standing of

each customer and enclosed a suitably inscribed commercial card with the finished portraits. The difficulty with these cards is when one strikes a cabinet maker who has bought a new house and goes in for horticulture. To say that one specializes in the photography of furniture, buildings, and flowers, looks too "special" altogether. To say "Damn near everything" would be far better, but if the prospective client happened to be of English or Scottish extraction, he might not consider this good humor. So one has to chance on the one line only to go to special trouble to quietly introduce specimens of work in the different spheres.

I am a great believer in the reciprocity of business. That is, I think that a man should, when possible, convenient, and satisfactory, support those who support him. So I requested all the tradesmen who collect monthly checks from me, to reciprocate by having their portraits taken. Not one bothered. So I hinted at the advantage of trading on the other side of the road, where I had had (in some cases fictitious) patronage, and the dodge took effect. This looks like doing business with a bludgeon, but why should not the tailor, tobacconist and green grocer patronize the man who helps to keep them in gasoline? Candidly I think they ought to do it.

Free sittings and credit are two things which require a lot of considering before being pronounced upon. I think both should be handled with discrimination. I would not bar a free sitting if the gratuitous portraits were going to bring in business and I would not refuse credit if doing so meant losing good business. It is largely a matter of weighing up personality, I think, and the best method is to keep these things up one's sleeve, only letting them appear when the circumstances warrant it.

Closely allied to credit is commission. Among the great mass of British studios, there is practiced either a coupon scheme or a club system, the object being to induce outsiders to bring in business. The said outsiders benefit by free sittings or checks

which can be negotiated for sittings. While this necessarily reduces the profits, it is in many cases the mainstay of business. But I don't like either the coupon or the club stunt as usually worked. If a stranger introduces a client, I think it is quite defensible to credit the stranger with the good office, just as he would be credited in the majority of businesses, *i. e.*, with a cash commission. And the commission should not be dependent on the introduction of a minimum number of sitters within a limited period. And where a club seems worth having, the club agent should be credited in the same way, with hard cash. At least this is my opinion and one which I am trying out.

Having for more than ten years been connected with amateur finishing, I decided to include it in the bill of fare, though I am not altogether satisfied of its bona-fide in a studio. However, it was possible to run it as photography, which is not quite the same thing as the line run by many side-line developing and printing merchants, who are little more than agents for proprietaries. I cut out rigorously all the "Developing and Printing" jargon, I showed no ordinary work, and strictly refused to consider speed. If told by a prospective customer that Messrs. Sloss-spool and Slabbit can turn out their work in twelve hours, or one-fifth the time I take, I don't say that I could, if I chose, make rings round Messrs. S-s and S at their own game, but I politely declaim all knowledge of the gentry or their business, pointing out that I am purely a photographer and one with some sort of reputation to keep up. Candidly, I think the rush game does not pay and it is not complimentary to studio or commercial work, and I am daily seeing more evidence that I am right.

Speaking of developing and printing reminds me that I had something to say on this from the credit point of view. With this I must conclude. It is a common plan here to do amateurs' work on a cash-on-delivery basis. I have known many firms to lose money this way by orders being left

on their hands, and by owners repudiating their bad exposures, and refusing prints which they did not consider good enough. To avoid this, a few charge full prices in advance, refunding any cash on account of negatives which turn out unprintable. A third alternative is to let the amateur know plainly what is undertaken to start with, and to keep strict records of clients' names, addresses, and orders. The latter, I find, is the best policy, as few people here can understand the cash idea. Had they not been ruined beforehand by credit, it would be different.

✱

### Rising Front in Portraiture

It is unfortunately a defect of some portrait cameras, or rather of the way in which the behind-lens shutter is fitted, that the rising front cannot be used. Apparently it is thought that there is very little object in having this movement on a portrait camera; but in practice the facility of raising the lens on the camera front and, more especially, of lowering it performs a very useful service in studio work. A much better performance can be obtained from many lenses, if this can be done. In the portraiture of full lengths it is necessary to raise the lens at least to the height of the sitter's breast in order to obtain the best view of the face. When this has been done, the picture will often be found to be out of position upon the plate, and the corrective, which nine times out of ten is applied, is that of tilting the camera. When doing this it will be found difficult to get the whole figure in focus with a large aperture of lens, even when the swing-back of the camera is called into requisition, but the drop of the lens to the extent of only an inch or so makes a very great difference to the placing of the portrait on the plate, and less tilting of the camera as a whole is needed. Then, again, if the lens has a round field, a slightly lower position than that opposite the geometrical centre of the plate will allow of a sitting figure being evenly focused all over without the aid of the swing-back. As is well known, it is better to avoid the use of the latter on account of its tendency to magnify to some extent the proportions of the nearer parts of the figure.—*British Journal of Photography*.

✱

Ian MacLaren tells somewhere a sweet story of his native Scotland—that while sauntering along a country lane one hot afternoon he met a bonnie wee lass, all humped up and red, and puffing with the weight of a chubby laddie she was carrying.

"Isn't he too heavy for you?" asked the dominie. "He's not hivvy, sir," came the reply, with a smile of loving pride; "he's ma brither!"



"PROGRESS MEANS SUCCESS"

# ASSOCIATION NEWS

Published under the authority of the Board of the Photographers' Association of America,  
under arrangement with the publishers of Abel's Photographic Weekly  
and the Bulletin of Photography

S. R. CAMPBELL, JR., Secretary, P. A. of A., 722 Bond Building, WASHINGTON, D. C.

Reviews are necessary from time to time, so it seems, in order to acquaint some photographers with the real work of their National Association. We have received quite a number of inquiries lately from prospective members who wish to know more about the P. A. of A.—what it means to them in a business way and in what way it benefits them individually.

Let's start with the basic object of any national organization. What is it? Simply to render the most good for the entire profession in question. When an association or organization assumes the dignity of being a National functionary, it at once begins to direct its energies where they will accomplish betterments for the entire class of trade or profession of which its membership is composed, and this is more frequently through the channels of legislation. The passage of protective laws, the revision of discriminating laws, the modification of antiquated statutes to conform with modern business are a few examples of the *real* work of a National body.

And so it has been and is with the P. A. of A.

The time was when photographers were not accorded the protection on their work now obtainable by the copyright privilege, but thanks to the efforts of the Association, photographs are now included with other works of art, writings, music, etc., and the right of reproduction vested in the proprietor of the copyright. Is there a photographer in this country who can say this has not been a distinct benefit to him at some

time or other? No, we'll bet not. That one item in itself is sufficient reason for every photographer in the United States to back up the Association by joining in 1925.

Of more recent date is the passage of the bill known as H. R. No. 4442. This bill was sponsored by the P. A. of A., pushed by the P. A. of A., pulled out of "pigeon-holes" and placed in line for action by the P. A. of A., and when finally passed as a law and became effective gave photographers the right to mail photographs of less than four pounds' weight as C. O. D. matter with the privilege of insurance. This was a desirable step in the right direction, a benefit to all. The next step, and one on which we are working, is to have photos placed in the fourth or Parcel Post class, thereby gaining a reduction in the rate of postage. There are very few who would not welcome the lower rate and save money by it, but how many are willing to make the P. A. of A. a truly representative National Organization of photographers by joining now and thus make Congress recognize your needs the more?

Don't think, as one fellow does, that the brass membership plate is your only "benefit." No, brother—this is only a notice to the public that you have affiliated with your National Association, have accepted its Code of Ethics and are supporting its activities. There are many little personal benefits accruing to members, but the foregoing are the *real* ones and the back-bone of our solicitation to make the P. A. of A. stronger than ever in 1925.

## Modern News Photography

"Anything new, Bill?" we asked friend W. N. Jennings, the other day.

"Sure," he replied. "This is the latest stunt:

"Last night. Nine-thirty, getting Jazz from Chicago, at my Rose Valley bungalow."

Phone bell rings.

"This is city editor Philadelphia 'News-grab.' ZR III arrives at 10.30 at Lakehurst. Can you get us an aeroplane view of the landing for our early edition?"

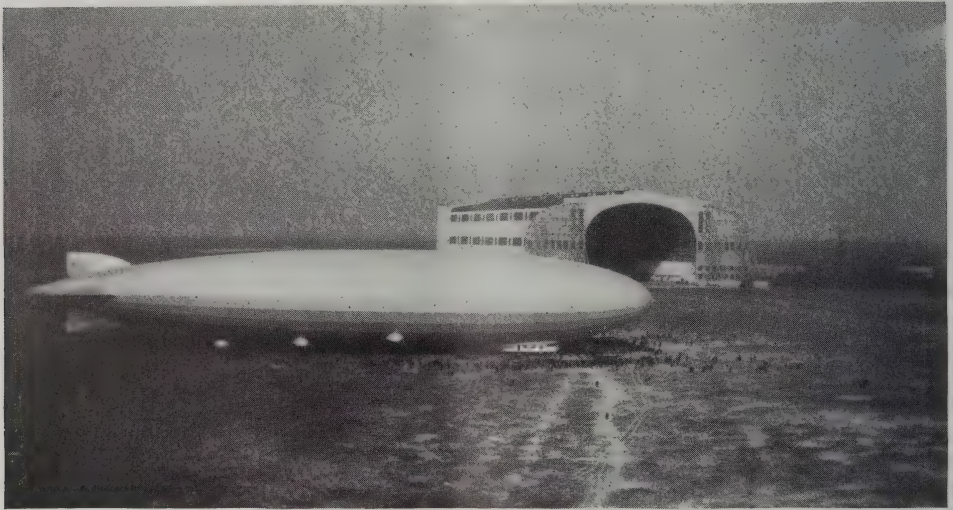
"Yes, if I can get in touch with my bird-man. Call you later."

Back to our taxi in a very short time. Had no idea of our speed until we flew over the Reading Railroad's crack "Atlantic City Flier" and soon left it far behind.

Turn in airgraphs to the newspaper in plenty of time for early edition. Here is one of 'em. What do I get for it? A check for three figures, the initial one being over two.

And that's the way the newspapers get their pictures these days.

Billy tells us that eleven exposures were good out of twelve. He used his original airgraph camera, built for balloon photog-



© W. N. Jennings

Arrival of (ZR III) "Los Angeles" at Lakehurst, N. J., from Germany, October 15, 1924

Arrange to have plane on a vacant lot on the Roosevelt Boulevard at 8 A. M.

Leave home at five. Load up my aerocamera. Taxi to Roosevelt Boulevard. Hop off at 9 A. M. Fly over Philadelphia and the Delaware at 103 miles an hour. Arrive at Lakehurst in less than an hour. Find the ZR III coming down from aloft. Circle the ship about a dozen times. Result, a dozen snapshots. Do not land, or they will not let us fly again until the ZR III is safely housed, for spark-plugs are bad medicine for hydrogen filled gas bags.

raphy many years before airplanes left the ground.

Besides being the first photographer to catch "Jove's autograph" on a photographic plate, Mr. Jennings made the first balloon photograph of Philadelphia, and originated the use of color screens for aerial photography, which played a very important part in aerial photography during the World War, enabling the aerial photographer to obtain clear pictures through battle smoke and fog of objects that could not be seen.

Billy tells us that he holds his aero camera



William Findlay

THE FORGOTTEN MELODY

The Scottish Photographic Federation of Scotland

From the exhibit at The Camera Club, New York and the Smithsonian Institution, Washington, D. C.





J. Craig Annan

"MISS DACRE"

The Scottish Photographic Federation of Scotland

From the exhibit at The Camera Club, New York and the Smithsonian Institution, Washington, D. C.

in his hands and leans over the edge of the cockpit, with his eye on a "look-through" finder. He uses cut films, size 8 x 10. He says it is just as easy as ground photography, once you have learned the knack of holding the camera horizontal and centering the image in the finder as it flashes past while an eighty-mile gale tries to "swipe" the lens.



## Is Photographic Portraiture in the Slump?

Nickolas Muray, the well-known pictorialist of New York, made an address at a recent convention of photographers which elicited approbation. Among the good remarks, there was one which struck us forcibly, though it seemed to his audience as something only commonplace. He said in substance, (we are not quoting him accurately) that he thought it high time for photographers to do something different from what they have been doing and still are doing for the last couple of decades, or our photography will be in the slump.

"Pictorial Photography" was the title of his address and evidently his criticism of pictorialists was more directly at amateurs than at professional portraitists. But, how much more so does it not assail the professional portraitist than the so-called pictorialist? Mr. Muray's remark, as we said, was only a casual one, and so he did not particularly point out wherein the fault of sameness in presentation lies. It might be in the artistic conformity to some established convention or it might be in the direction of the character of the medium employed for expression. In other words, it might be a dab at the prevalent penchant for bromoil, in which, as everyone is cognizant, most pictorialists exclusively indulge, often to the detriment of their work which would appeal more forcibly to artistic taste in some other medium.

If the arraignment were in this latter charge, most of us would acclaim the validity of Mr. Muray's pronouncement, but if his accusation implies that the artistic

presentation of pictorial work is in a slump of sameness, we and many others would be justified in making protest.

It is, however, emphatically the truth that the photographer too easily gets obsessed with the notion that those photographic printing methods which promise him unlimited control in personal expression of artistic taste, are essential for his pictorial work. This control in the evolution of the print is a desideratum, devoutly to be thanked for; but when the power is abused, it becomes a license for exploitation of work which has no right to be affiliated with photographic art, because the camera has furnished only the framework for building up, and building up badly, something "never seen on land or sea," a jumble of impossible lights and shades, which serve only to distract sane artistic judgment; though the critic may acclaim it evidence of high pictorial ability and laud the perpetration to the skies for originality of conception.

In this direction, the amateur may do well and the professional, too, to look to the guide posts, to see whither he is going. Mr. Muray then might well say "*quo vadis*." But certainly no arraignment is justified in the change that pictorial photographic work along the legitimate lines of the art is not advancing. The proof of this assertion is in the actual work shown in the "one man" exhibitions. But to go back—there certainly is validity in the charge of saneness when applied to the professional portraitist; and here we may, too, summon the work itself to prove the accusation.

The portrait work which we see, is "all ever the same," and it needs some effort (with a few exceptions) to distinguish one man's studio work from another's. It is an unfortunate tendency of the profession to get in a rut, to follow some leader who strikes out on a new line; merely imitating his style without personal effort to study what gives him his originality.

The professional photographer can be as original as the amateur, even in his more limited field of action. Has not professional

portraiture made great advance? Look back to what thirty years ago was denominated high art photography and compare it with work made ten years ago, and see how it has advanced; but while contemplating, just look at work of ten years ago, and the work of the present. How much has it advanced? We leave the professional to decide for himself. A portrait must stand wholly on its own individual merits or it fails completely as art. It is much like Jeremiah's figs, "the good very good," the bad, well we shall not complete the rhyme.

In portraiture there can be no compromise, no tool of the artist's pencil can counteract bad expression, improper lighting. You cannot show originality by metamorphosing the original. Portraits could be made interesting, if attention could be drawn to some dominant feature which characterized the individual. It is not because portraits are the pictures of ordinary people that we are indifferent to them. Rembrandt, Reynolds and the others had to paint the commonplace person just as much as the photographer has to photograph him, but these masters in portraiture had the faculty of making the commonplace instinct with their own conceptions.

✽

### Stained Fingers

You have noticed, no doubt, that some photographers keep their hands as clean as a debutante's, while others have stained fingers and nails which remind you of the days when, as boys, we used to gather black walnuts and muss up our fingers with the stain it took weeks to wear off. But the walnut stain could be removed with the juice of a half ripe tomato, "squashed" in the hands and well rubbed in.

One of the reasons for pyro stains, strange as it may seem, is cleanliness. The man who is forever washing and drying his hands while he is developing is going to get them stained. The washing is well enough, but it is the drying that's bad. Dry hands stain while wet ones don't, to any appreciable extent.

Some even claim that staining can be entirely done away with if dry fingers are never dipped into the developer—if the hands are kept wet and rinsed before and after placing them in the developer and after having them in the hypo. It seems easy enough to keep the hands wet, but it isn't, for there is always that desire to dry them.

I remember an old boss of mine who was quite a social light in our small town and he never had stained fingers. He kept an old mortar in the sink along side the developing tray in which he kept a weak acid solution. About 1 ounce of hydrochloric acid to 50 ounces of water will do, though I don't believe he ever measured it. He rinsed his hands in this before and after having them in the developer and kept them free from stains.

But most people prefer to use ordinary precautions, such as rinsing the hands frequently, and then to remove any stains afterwards, which is very simple if you have no cuts on your fingers. The stain remover is the Permanganate and Bisulphite formula which has often been recommended but which you may have forgotten.

There are two solutions; No. 1 consists of about one-half ounce Permanganate of Potash to 50 ounces of water, and No. 2, 5 ounces of Bisulphite of Soda to 10 ounces of water, or a larger quantity in the same proportions.

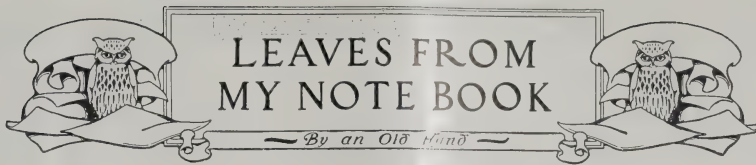
To remove stains from the hands it is necessary to thoroughly rub and scrub the hands, nails and under the nails with the No. 1 solution, which is a poison, so cuts must be avoided. When the hands have been thoroughly stained with the Permanganate they must be just as thoroughly scrubbed with the No. 2 solution, which takes away both the Permanganate and Pyro stains and leaves the hands clean.—*Standard Photo Messenger*.

✽

"The photograph flatters you," commented the plain-spoken young man.

"Then it is more polite than you are," said the young woman, indignantly.





The careful examination of many kinds of photographs on paper and glass reveals a certain graininess of structure and we are, therefore, far from the ideal condition of things that obtained in the collodion era, when both negatives and prints were devoid of this defect, if defect it can be called. We are sacrificing everything to speed in these times, and speed means coarseness of deposit, especially in negative taking. And the condition is reproduced in our prints, and transparencies, and enlargements. Put in other words, breadth of effect is becoming more general than is supposed. One notices it everywhere in photography that reaches the public. The laboratory of the scientist is an exception to the rule, of course.

✱

And the public is accepting it without demur or comment, proving, after all, that the public is perfectly willing to be led and educated in these matters. We are prone to under-estimate and undervalue the attitude of the public towards photography. It is not disposed to be rebellious against anything that is offered it, provided that it likes and understands it. No longer is it attracted towards the ideal alluded to in my first paragraph. To quote the cartoonist, "Them times is gone forever." So coarseness of structure in photographs gets by. Per contra, a large section of manufacturers and photographers still plumes itself on definition all the way round. There is, therefore, room for all schools of thought and activity in this matter.

✱

It amounts to this, according to my observation, that the age of Toleration has arrived in the world of photography. The contests, sharp *versus* fuzzy, fine grain *versus* coarse grain, are dead, and Contro-

versy is ended. I make this observation after long poring over the current literature of the subject. We are clearly entering upon a new era that pays little or no attention to past controversies. It is a good thing, too. Have we not all been fettered by tradition too much in these matters? Take, for example, the question of obsolete patents in color photography. Who cares a straw for these things, when somebody comes out and produces results, as Mr. Ives has done? There is a lot of archaic deadwood in photography to be got rid of.

✱

I wish it were possible to persuade photographers, therefore, to be less conservative. Most of them appear to be rut bound, ignoring, or ignorant of the fact, that the public-at-large is in a very receptive mood towards photography, the best of which still does not reach it. The other day I saw, in a large Philadelphia store, a magnificent collection of photographs, the result of a State-wide competition. The photographs were placed in the window and crowds gathered round it. "Here," said I, "is an object lesson. The public-at-large seldom goes to exhibitions, but when its attention is directed by shrewd business men to what photography is capable of, it flocks in its hundreds and thousands to admire it."

✱

And here is the point of this batch of leaves. The more photography is exploited the more the public responds by inspecting and buying. And it loves variety of style and will not carp at the unconventional. But its intelligence must not be floated. The intention of the producer must be clear. Hence it is that the efforts of the ultra pictorialist have failed to achieve any large measure of public esteem. So, as a friend

# WATCH THE BIRDIE!

## AND HEAR HIS SONG

At both the National and the New York State Conventions, Mr. Walter Scott Shinn, the well-known New York photographer of children, made a hit when he told of his success in the studio by the aid of a cage of imitation birds.



Mr. Shinn's bird cage is an elaborate one and cost probably \$800. We've something not so expensive, but it accomplishes the same purpose.

We have an animated bird, in a substantial wire cage, 5 x 7 x 9½, fitted with a spring or clock-work motor that will cause the bird to move to and fro and sing for about 35 to 40 seconds. What better way to obtain a charming expression, not only with the kiddies, but the grown-ups as well.

You can secure this bird and cage, together with a year's subscription to the BULLETIN OF PHOTOGRAPHY, on payment of \$3.50. If you desire the bird and cage only, send us \$2.25.

*The coupon below is attached for your convenience—use it today.*

FRANK V. CHAMBERS, 636 South Franklin Square, PHILADELPHIA

----- TEAR OFF HERE -----

BULLETIN OF PHOTOGRAPHY

636 South Franklin Square, Philadelphia

Gentlemen:—Inclosed please find my check for \$3.50, for which send the BULLETIN OF PHOTOGRAPHY for one year and include the bird cage (mailed post free.)

Name ..... Street .....

City ..... State .....

Send me the Bird and Cage only. My check for \$2.25 is inclosed.

Name ..... Street .....

City ..... State .....

*A Hint for your Christmas Rush—With one of these "Birds" you can handle the children quickly and successfully. Send for one today.*

of mine observed to me recently, pictorialism of the fuzzy-wuzzy kind of twenty years ago is dead. Nobody understands it now. It wasn't merely coarseness of structure, it was destroyed definition. Two totally different things.

✱

Rather a round about way of adjuring the photographer to come out of his shell, and keep up a constant succession of variety. The public loves change, novelty, freshness, and photography is capable of imparting all this in greater measure than is usually suspected or allowed. They might borrow a hint from the movie theatre men and give us a "daily" change of specimens, or, if not daily, weekly or monthly. The enormous elasticity and variety of printing surfaces now put on the market by the manufacturers allows of this. The large number of commercial firms who use photography for advertising purposes are wiser than photographers themselves. I mean those who appeal directly to the public.

✱

## Last Minute Christmas Advertising

FRANK FARRINGTON

Just when the stores are most crowded with shoppers, and retail merchants are doing their heaviest advertising, the photographer is trying his best to catch up with the orders already in. It is too late for him to expect to be able to handle satisfactorily any further sittings for the purpose of making photographs for Christmas.

But there is one thing done by merchants that a photographer can do at the last minute, during the last days preceding Christmas. He can advertise the advantage of giving for Christmas an order on his studio for work.

There are families where some members are anxious to have photographs of other members who never seem to get around to have them made. Sometimes the reason is lack of funds. Given an order on a studio for a half dozen photographs, or for work

to a certain amount, the recipient will feel the necessity for having photographs made.

An advertisement covering this subject might be worded somewhat as follows:

### *The Photograph You Want*

There is some member of the family whose photograph you want.

You ask for it and you urge that person to have the pictures made, but the matter is neglected or put off and you never get the photograph.

Sometimes you live to regret exceedingly the lack of just that picture.

Why not make sure of the picture by giving that person for Christmas an order on our studio for the desired work?

We will provide you with an acknowledged order, filled in in just the form you prefer, specifying the kind of work, or leaving that to be decided later.

The work can be done immediately after Christmas so the finished photographs will be ready promptly.

## Our Legal Department

### What Goes with the Lease of a Store Room or Building?

A client asked me the other day what right the tenant of a store room (not the whole building) had to the use of the walls for the purpose of erecting signs and what rights he had to the use of the sidewalk for the purpose of erecting either signs, or showcases, or stands, or counters.

I was somewhat mortified to find that I didn't exactly know. I gave him an opinion, and it turned out to be right, but a legal opinion that the giver of it doesn't know is sound is worth less than no opinion at all. I therefore thought it was incumbent on me to dig into the subject, which I forthwith did. Because it directly touches the landlords and tenants who read these



THE HOUSE THAT SHIPS PROMPTLY



## GROSS LEADS

For instance,  
We are now  
Producing  
Gold and Silver  
Deckled edges

(imitations will follow)

But:  
Now is  
Your opportunity  
To adopt  
Superlatively beautiful  
New folders and easels.

Write us for samples.  
Enclose 25c if  
You are not  
A regular customer.  
We'll send you a dollar's  
Worth of samples  
For your quarter.



articles, I am passing some of the results of my research on to them.

The man who rents a store room on the first floor of a building, gets no right whatever to the use of the sidewalk for any auxiliary business purpose. He gets only the space he leased, viz.: that inside the building. Not long ago, a retail merchant rented a part of the first floor and basement of a certain business corner. Shortly after he had moved in, the landlord leased to another man the strip of sidewalk directly in front of the store and the second tenant erected a candy and cigar stand there. After the stand had done business for forty-three months, the lessee of the store sued the landlord for \$2,150, on the following theory: he said when he rented the store, the right to the sidewalk went with it. Therefore the landlord, when he leased the sidewalk to the candy stand man at \$50 a month, leased ground that belonged to the tenant, and must therefore hand over the tenant all he got for it, viz.; \$2,150.

The court said no. The store tenant merely got, with his lease, the store space, and no right whatever to any space outside.

There was another case in which a tailor rented the first floor of a business building. A photographer, who occupied the second floor came down and erected a display case on the sidewalk directly in front of the tailor's store, though not interfering with it in any way. The tailor sued on the ground that the space which the photographer had used for his case belonged to the tailor, but the court said it did not; it belonged to the owner of the whole building, who had a right to lease it or lend it to the photographer. The court said: "The plaintiff in this case (the tailor) had no more ownership of the sidewalk than the defendant (the photographer) or the tenants of the other rooms had. All that any of them were entitled to there was an uninterrupted passageway in common with the public; for none of them had any right in the ground outside the building."

There is a great difference between the

legal status of a tenant who rents only a portion of a building and a tenant who rents it all. As I have already stated, the former gets only the inside space, but the latter gets everything that goes with the building, including the right to use the sidewalk.

The question as to the right to put up signs on the outside of a rented building often arises in these cases. The law is kinder to a tenant in the matter of signs than in the use of sidewalks and other adjacent territory. A tenant who rents only a part of a business building can put signs on his own walls, almost without restriction. He cannot erect signs that damage the building in any way, however, nor can he erect permanent signs, *i. e.*, signs that would stay there after his tenancy ended. Practically with only these restrictions, he may freely use his walls for advertising purposes, and he can even sell the right to other people. Of course, this may be changed by the lease. There are leases in which the landlord reserves the right to himself use the walls of the building for signs, and such agreements are legal and binding, but the landlord even then can't erect signs that would in any way injure the business of his tenants.

There are also leases for entire buildings in which the landlord restricts the right to lease the sidewalks to himself. Business leases should always be carefully searched for these restrictive clauses.

*(Copyright by Elton J. Buckley)*



### Little Business Builders

FRANK H. WILLIAMS

The most intensely local of all enterprises in any town is the photographic studio.

The photographer lives and works in the town, he depends on the town and surrounding territory for his patronage, his work chronicles the advance of the city and the townspeople and as he grows the town grows.

So it would be a splendid idea for the alert photographer to hammer home some ideas occasionally along these lines. It

## ENLARGEMENTS

From Portrait or View negatives on Linen, Silk, Old Master, Veltex and the usual matt, semi-matt, glossy and buff papers.

We specialize in big Display Enlargements, in any quantity.

Our art department does high grade finishing in black and sepia.

Copying, and printing for the trade on Platinotype, Palladiotype and Satista, and the various chloride papers.

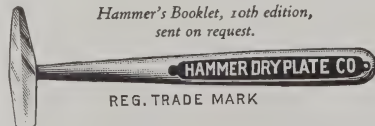
American agents for the sale of Platinotype, Palladiotype and Satista papers, the papers pre-eminent for quality and permanence.

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## HAMMER PLATES

are coated on clear, transparent glass and can't be excelled. Light values change from month to month but speed values in HAMMER PLATES remain always uniform.



**Hammer Dry Plate Company**  
Ohio Avenue and Miami St.  
ST. LOUIS, MO.

*New York Depot, 159 W. 22d Street, New York City*

# Photographic Facts and Formulas

By E. J. WALL

F.C.S., F.R.P.S.

THIS book is a wonderful addition to photographic literature, containing, as it does, 969 working directions, tables and formulas, covering all departments of photography.

Indispensable to every photographer.

It is handsomely bound in cloth,  
386 pages.

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FRANK V. CHAMBERS

636 South Franklin Square, Philadelphia, Pa.

would be a good thing for him to do this because the more he can make people realize that he is one of the town's strictest home products, the more talk he will create, the more interest people will take in his studio and the more business he will get.

And it would be a worth-while proposition for the photographer, in doing all this, to stage a showing in his studio of pictures which he has taken since he first started in business, showing the progress of the city. Most photographers take some commercial views from time to time, or pictures of interesting places in the city, and the negatives of such pictures could be gathered together, prints could be made from the negatives and these prints could then be displayed on the walls of the studio. The prints should be arranged so that the earliest pictures would be shown at the left and the later pictures at the right. Then as folks looked at the pictures on the walls they would see unrolled before them a panorama of local progress. Of course, over each picture should be the date when it was taken. And under each picture should be a typed inscription telling all about the place where it was taken and the circumstances under which it was taken.

The photographer, after arranging this sort of a display, might advertise in the local papers that the display was on view and might urge all of the people of the city to come and see it. And with this copy the photographer should use copy hammering home the thought that he is a strict local proposition and interested in everything local and anxious to do everything in his power to push the city along to greater population and prosperity.

The photographer, too, could use copy telling the public that one of the very best ways of pushing the home town along is by sending out to friends and relatives in other cities, only such studio and commercial photographs as are very superior products, indeed. When studio pictures and commercial pictures which are notably superior are sent to other cities, the recipients naturally

# Photography as a Scientific Implement

THIS book is the collaboration of thirteen authors, each an expert in his line. The first four chapters are concerned with the development of the plate and the optical and chemical features of the subject, and are invaluable to every serious worker, as each is an authoritative summary of practically everything of importance on the subject. The remaining ten chapters are concerned with the applications of photography to various branches of science and industry. It is, without doubt, one of the most valuable photographic publications in print, and one which should be in the possession of every photographer.

ORDER DIRECT FROM PRICE, CLOTH, \$9.00

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636 South Franklin Square, Philadelphia





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Clip and mail this coupon TODAY

The Haloid Company  
Rochester, N. Y.

Send me glossy print of above  
illustration for reproduction  
in my own advertising.

Firm \_\_\_\_\_

Address \_\_\_\_\_

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THAT portrait of mother, perhaps the last one! No heritage of hers more precious! No photograph so priceless! The memories it revives! She seems to speak from the very frame itself of love and of happy days now gone forever.

Haloid Portraya for contact portraits and Haloid Enlarging Portraya for portraits by enlargement cover a wide range of tints and surfaces. These are papers distinctive in appearance and dependable as to quality. The Linen, Atlas, Texta and Canvas surfaces are particularly favored.

*Use Haloid this Season*

*The HALOID Company, Rochester, N. Y.*

NEW YORK OFFICE  
225 Fifth Ave.

CHICAGO OFFICE  
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BOSTON OFFICE, 101 Tremont St. at Bromfield  
San Francisco Agent, A. H. MUHL, 143 Second Street  
Los Angeles Agent, A. H. MUHL, 643 S. Olive Street

*Please mention "Bulletin of Photography" when Corresponding with Advertisers*

## VICTOR OPAKE

AN EXCELLENT PREPARATION FOR BLOCKING OUT ON NEGATIVES. IS IN SMOOTH, MOIST FORM—WORKS UP EASILY—DOES NOT CHECK, CRACK OR PEEL. WILL WASH OFF WHEN DESIRED.

No. 0— $\frac{3}{4}$  oz. jar - - 25 cents.

J. H. Smith & Sons Co., 3544 Cottage Grove Ave., Chicago

think that the town from which the pictures come must also be notably superior. And so good pictures are a very distinct boost for the town.

And, of course, the photographer should then strongly emphasize the fact that all of the work he turns out is very superior, indeed.

All this sort of thing would, unquestionably, be of decided help to the photographer in getting more business.



If the studio does a considerable amount of commercial business it would be a splendid plan to arrange displays on the walls of the studio of groups of commercial photos which the studio had taken. For instance, in one group there could be a showing of some of the most attractive window displays which had been recently photographed by the studio. In another display could be pictures of interiors of retail stores. In still another group could be pictures of machine shops; manufacturing plants and so on and so forth.

With each picture should be the name of the store or factory or other establishment where the picture was taken and over each group should be a placard telling what kind of pictures were displayed in that group.

## The "Two-Way" Shutter

### A NEW PACKARD

Either time or instantaneous exposures without adjustment. Ask your dealer or write the manufacturers.

THE MICHIGAN PHOTO SHUTTER CO.  
KALAMAZOO, MICHIGAN

For instance, over the group of window display pictures could be a little sign reading like this:

*"Some attractive window displays recently taken by this studio."*

And so on with the other groups.

This use of the commercial photos taken by the studio would go a long way toward making the studio more interesting and timely and newsy to visitors and so it would be a decided help to the establishment in getting more business.

Also by playing up the commercial photos taken by the studio in this way, the studio would be making all visitors realize that it did a considerable amount of commercial business in addition to regular studio business and this would, undoubtedly, be of big help in getting more commercial business.



Sometimes it takes real diplomacy for the photographer to put over the sort of a sale that he wants to put over.

For instance, a mother with a pretty daughter came into a Western studio and looked at various priced work.

The photographer saw that she was interested in some high priced work, but the customer hesitated about ordering it.

## GRAF SUPER LENSES



*The Utmost in Quality*

### The Graf Variable Anastigmat—"The Inevitable Lens"

#### THOSE WHO USE IT:

Nickolas Muray  
Eugene Hutchinson  
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Famous Players-Lasky  
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Chicago Office, 410 South Michigan Boulevard

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The Graf Optical Co., South Bend, Ind.

## GRAF SUPER LENSES

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Finally, the customer said she'd take something considerably lower in price.

"Oh, I'm sorry you're doing that!" declared the photographer with real regret in his voice.

The woman looked up interestedly.

"Why?" she asked.

The photographer sort of hesitated for a moment or so as though in doubt as to whether or not he should tell her what he had in mind.

"Well, I'll tell you," said the photographer at last, "I was in hopes you'd order the higher priced work so that I could show one of those pictures in my display in the lobby of the Jefferson theatre. I display actual work done there and I try to show the very best things I do. Your daughter is a wonderful subject and those more expensive pictures would make a very superior subject and attract a lot of attention if I put one of the pictures in the theatre display."

The woman looked again at the expensive work and then said that, after all, she'd buy the expensive kind of pictures!

A little flattery now and then, diplomatically applied, is one of the very best of all methods of getting the customers to buy the most expensive sittings.

✽

"I never get rid of any commercial negatives," said a live-wire Western photographer who has a splendid commercial business as well as a big and growing studio business.

"There's never any telling when a call will come from one of my commercial customers for prints from some old time negative, and if I am forced to tell the customer that I haven't the negative, no matter how old it is, there's always trouble—the customers claiming that they owned the negatives and that I had no right to destroy them and all that sort of thing.

"On the other hand, whenever I am able to give quick and satisfactory service in printing up pictures from old-time negatives for commercial customers, I always make



## In the Service of the Profession

In the past forty years that we have been serving the photographic profession, it has been our constant aim to maintain the highest standards of quality and craftsmanship. Promptitude in service has ever been our watchword.

### *Our Specialties:*

ENLARGING IN ALL ITS BRANCHES  
DISTINCTIVE PORTRAITURE WORK  
WATER COLORS  
OIL PAINTINGS  
OIL EFFECTS  
ART PRINTS  
ASTRO TONES  
GUM PRINTS  
PORCELAIN MINIATURES  
IVORIES

*Write for price list No. 8.*

*Consult Blue List No. 2 on Specialty Work for your Amateur Trade.*

**BLUM'S PHOTO ART SHOP, Inc.**  
1021 North Wells Street CHICAGO

# HIGGINS'

## PHOTO MOUNTER PASTE



**F**OR the highest class mounting work, requiring an adhesive which positively will not warp, cockle or discolor the most expensive mounting.

Easily workable, lying smoothly, HIGGINS' Photo Mounter is without equal in its extraordinary adhesive tenacity.

*Available at all reliable photo supply houses*

**CHAS. M. HIGGINS & CO.**  
271 Ninth Street, Brooklyn, N. Y.  
CHICAGO LONDON



# BURNET'S ESSAYS ON ART

By JOHN BURNET, F. R. S.

The standard work for beginners and advanced workers the world over.  
Adapted by every prominent art school and teacher.

*Three subjects treated in one volume:*

The Education of the Eye  
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Bound in Art Canvas 135 Illustrations

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Postage, 15 cents extra

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636 South Franklin Square, Philadelphia

# Perfect Negatives

AND HOW TO  
MAKE THEM

By DR. B. T. J. GLOVER

One of the most popular booklets on the subject ever published in England. Eight printings have been made of it within six months.

The author, in this booklet, has written in a simplified manner and its very conciseness makes it invaluable to every photographer.

Bound in paper covers, 72 pages,  
60c per copy, postpaid

FRANK V. CHAMBERS

Importer and Trade Agent

636 S. Franklin Square, Philadelphia

*Liberal Discount to Dealers*

the best sort of an impression on the customers and make it certain that I will continue to get their business in the future.

"And, for the purpose of facilitating the getting of old-time negatives for commercial customers, I always keep all of the negatives for each commercial customer in boxes which are filed away in my store room under his name. For instance, if the Smith Printery wants a print from an old negative, I go to the box in which I keep their negatives and go to the bottom of the heap, because the negatives are piled on top of the old ones as new ones are made. So I have no trouble at all in locating the desired negative. After the print is made the negative is returned to its former position in the same box.

"As I've been in the photographic business in this city for twenty-five years and as I've been doing quite a considerable amount of commercial business all these years, it is evident that I've got a lot of glass on hand in these old commercial negatives, but I consider them a real asset in my business and I wouldn't dispose of them for a good deal.

"Studio pictures are different—people very, very seldom ever call for old-time pictures, in my experience. Consequently it doesn't make any difference if I do dispose of the old-time negatives of studio work."

Undoubtedly other photographers are finding or would find that it is worth their while to keep all their old commercial negatives instead of selling them for the glass.

All of which, it is hoped, will be of interest and value to various photographers in getting more business.

✽

Mrs. Gush—"Our new minister is simply wonderful. He brings things home to you that you never saw before."

Mrs. Sniff—"That's nothing. I've a laundryman who does the very same thing."

✽

Mrs. Chatter called, and little Minnie, sitting opposite, smiled shyly up at her.

"Won't you come and sit on my knee?" asked the visitor.

"Mother told me to sit on this chair an' hide the hole in it until she came downstairs," cooly faltered little Minnie.

# WOLLENSAK LENSES

## for Every Professional Purpose

*“What recommendations would you make to the man who is planning to improve his lens equipment?”*

Perhaps it is unreasonable to ask a Wollensak Lens user this question. The answer is so obvious. However, most of the photographers whose answers are given here have a thorough knowledge of the possibilities and limitations of other lenses on the market. Therefore, it is significant that they have adopted Wollensak equipment.

“By all means buy a Vitax and a Velostigmat Series II, and if he isn't doing newspaper work, I don't see how he can get along without a Verito.”  
—ORA L. MARKHAM, Portland, Oregon.

“That he at least give Wollensak Lenses a trial, especially those made specially for the branch of work he has in view.”—H. G. STOKES, Cleveland, Ohio.

“For portraiture one should have a Vitax or similar lens and by all means a Verito if he is making any high-priced work.”—W. E. BURNELL, Penn Yan, New York.

“For portraiture buy one of each type.”—HARRIS & EWING, Washington, D. C.

“Buy Wollensak.” Some express this idea differently; some recommend certain lenses; but this, briefly, is the sentiment of CUSICK, of Louisville; MORRIS, of Galveston; ELLIS, of Philadelphia; HIGGASON, of Asheville; STRAUSS, of St. Louis, and many others.

“Really know what the lens he has is best for and fill in with others. When this lens falls short, there is no one or two lenses to serve every need.”—H. C. WATTON, Oklahoma City, Oklahoma.

There are dozens of reasons for the enthusiasm of thousands of Wollensak boosters. But the principal reason is the quality and performance of the lenses themselves. There are twelve different models, and we are sure that one of them will help you in solving YOUR lens problem.

Our Service Department is yours. Please feel free to write them, now or at any time, for advice and assistance.

## WOLLENSAK OPTICAL CO.

### Rochester — New York

*Makers of Distinctive Lenses that make Distinctive Pictures*

[ This is the last of a series of ads, giving the user's viewpoint instead of our own. ]



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(Eastman Kodak Co.)

410 Wood Street, Pittsburgh, Pa.

### CENTRAL CAMERA CO.

Everything Photographic

112 S. Wabash Avenue, Chicago, Ill.

### EASTMAN STOCKHOUSE, Inc.

(Eastman Kodak Co.)

Madison Ave. at 45th St., NEW YORK, N. Y.

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Phone Bryant 6345

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### GEORGE MURPHY, Inc.

57 East 9th Street - New York City

Our Monthly Magazine "Snap Shots" Free

### G. H. PITTMAN & BRO.

Everything Photographic

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### J. SUSSMAN PHOTO STOCK CO.

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### Western Photo & Supply Co.

Photographers' & Photo Engravers' Supplies

208 N. Wabash Ave., Chicago

### WILLOUGHBY

110 West 32d St.

New York

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## Worthy of Notice

One of the important features in the Shop Early, Mail Early campaign, which is being put on throughout the country by the Post Office Department, is the proper addressing and securely wrapping of Christmas packages. When you wrap your Christmas packages, wrap them securely, put your address in the upper left corner, so, if by any chance, it should go astray, it can be returned to you and not sent to the dead letter office. The good folks of our community last year helped to bring joy and happiness to hundreds of thousands of postmen and clerks. Let's do our shopping early and mailing early again this year, so that we may again enable the postmen and the post office clerks to eat their Christmas dinners home with their families and at the same time assure ourselves of having our Christmas presents delivered to our friends in order that they may be opened on Christmas morning.

✱

From the examination of the numerous exhibitions of amateur pictorial work, as well as from the contemplation of the many beautiful examples sent to our publications, we are glad to perceive that the majority have still a conscientious regard for the dignity of their art, so as not to disguise that it is made by the camera. To be sure, there are a few who repudiate photographs and seek to hide that their work had its basal evolution in the camera, but this way lies the degeneration of photopictorialism. The attempt to imitate charcoal or etching shows a want of technical ability in photography and is a palpable evidence of deficiency in the art control. The exercise of discretion, in subordinating or emphasizing parts of the picture which militate against its pictorial expression, are legitimate enough, because the actual is often grossly aggressive, but to make photography a mere outline for the filling in of what never existed in the original is a subterfuge and evidence of incompetency. The means and media for beautiful work by photography leave no room for practice of deceit, and we are glad to find that there are but few who have resort to dubious methods.

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## AS WE HEARD IT

C. W. Ashcraft is opening a studio in Mineral Springs, Ark.

H. S. Sears, of Atascadero, has opened a studio in Tracy, Cal.

A new studio has been opened in Nutley, N. J., by Harry V. D. Rue.

Ernest Hartman, of Hebron, opened a studio recently in Edgar, Nebr.

Grant Baker has opened a studio in the Haig Building, Ypsilanti, Mich.

W. E. Stokes, formerly of Meridian, Miss., has opened a studio in Miami, Fla.

Leslie Davidson has opened a studio in the Branham Building, Nokomis, Ill.

B. F. Reese has closed his studio in Morristown, Tenn., and has gone to Lakeland, Fla.

Mr. and Mrs. E. L. Gilmore, formerly of Findlay, Ohio, have opened a studio in Butler, Pa.

Forest Sloan has moved from Jasper, Ark., and has taken over the Case Studio, Green Forest, Ark.

A. W. Pierce, who a few years ago gave up active business and sold his studio in the Adams Building, Quincy, Mass., has purchased his studio back again and is now open for business.

O. M. Herdliska, of Vinton, Iowa, has purchased from C. J. Schlink, on Story Street, Boone, Iowa, the studio which was formerly the Fick Studio. Mr. Herdliska has taken possession.

After five years' rest and diversion, Eugene McConkey has reopened his studio in Enid, Okla. He has an entirely new outfit of the latest photographic lenses and paraphernalia, thus starting again equipped better than ever before.

Whiting R. Call, aged 85, dean of New Hampshire photographers, died in Manchester, N. H., on November 20. Mr. Call had been in business up to within a few days of his death. He was a photographer in Manchester 57 years. His widow and one sister survive him.

Gilbert M. Shaker, of Hudson, Wis., has purchased the Erickson Photo Studio, Menomonie, Wis., from the proprietor, C. E. Erickson who has left with his family for Christiania, Norway, where they will make their home. The studio will be continued under its old name.

J. F. McIntire, for the past four years photographer for the Decrevel Studio, Fort Madison, Iowa, has purchased the business from the estate of Mrs. Decrevel. The studio will be continued in the same location, 809 Front Street. No radical change of policy for the conduct of this business is contemplated at this time.

✱

"How's your wife, Blinks?" asked Jinks.

"Her head troubles her a good deal," confessed Blinks.

"Neuralgia?" queried Jinks.

"No," answered Blinks sadly. "She wants a new hat."



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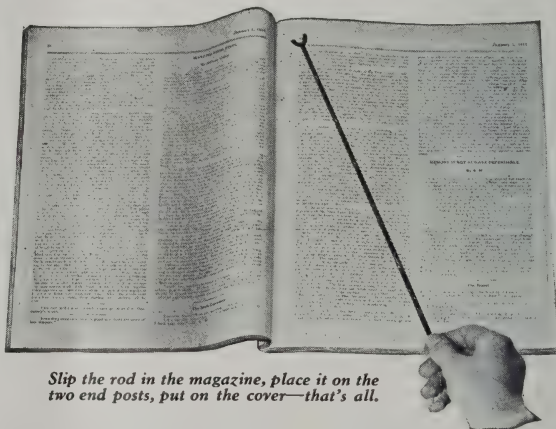
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# BULLETIN OF PHOTOGRAPHY

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THE WEEKLY BUSINESS PAPER FOR BUSINESS PHOTOGRAPHERS

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Items of interest upon photographic subjects will be gladly received.

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## Editorial Notes

The year is ending with distinct signs of progress in photographic technique. Our lenses and sensitive surfaces are more rapid, and we are making steps toward the goal so many are striving for, namely, surface prints in natural colors. But we are a long, long way from its accomplishment. The Autochrome and Agfa transparencies, and beautiful they are, remain the last word in this regard. They have had a reign of many years and their popularity is undimmed. But it is not what the general public is looking for. Any photographer will tell you that a great number of his patrons invariably ask, not for "colored photographs," or photographs in colors, but for

"natural" color photographs. Autochrome-like results on paper would please many. Three color processes scarcely fill the bill. They are not within the manipulative grasp of the ordinary photographic assistant.

✽

On the whole, monochrome, which has satisfied people for over seventy years, finds its paramouncy unchallenged. The earliest graphic productions of the human race were necessarily in black and white. Colored pigments originated, probably, with the Egyptians. So, for thousands of years, there has been a silent contest between monochrome and color. Photography received its name, the black art, in virtue of the fact that the Calotype enabled monochrome camera results to be easily duplicated. The attempt to convert these things into natural colors seems like flying in the "face of fate." To quote Keats in this connection, "A thing of beauty is a joy forever." Unquestionably much beauty is found in high-class monochrome photographs. It is, therefore, a moot point whether they could be adequately replaced by "natural color" results.

✽

Metaphorically speaking, or rather writing, the camera is becoming so familiar an aid in the many operations of business and



pleasure that we are ceasing to marvel at what it does for us and to accept its wonderful performances as a matter of course. It has been one of the fads of this present writer to study for many years the growth of large cities on both sides of the Atlantic. To write about such things is an easy matter, as well as to talk about them, but a couple of dozen photographs would replace volumes of description and days of talk. The inestimable value of the photograph is not yet appreciated as it deserves to be. Civilization and progress tend to make us *blasé*. We accept the accomplishments of science as "the usual thing," whereas there is every room and cause for wonder in much that is vouchsafed us.

✽

We conjecture that just now the human race is being swayed more by photography than by typography. The voice plays a comparatively minor part in the progress of the world—it is what we see that mostly affects the mind, and to those having the gift of sight, the photograph disseminated by myriads of daily, weekly, and other publications, conveys to the adult mind an impression of what is occurring in places and to individuals which and whom he cannot see. Then, again, the direct photograph also aids in its influence. We find it hard to understand why anybody of prominence should take pride in refusing to be photographed. On the other hand, we begin to understand why it is that when a public photograph is being taken everybody wants to be in it. Human nature is at times curious and self contradictory.

✽

Dr. Moritz von Rohr has done splendid work in tracing back the minutest data with regard to the evolution of the photographic lens. A recent remark by a competent writer that photography was not invented by any one particular person at a given time has set us thinking that much research remains to be done in more matters than the lens. Obscurity still attaches to the identity of those who first observed the

action of light on silver, and, as we have frequently remarked, the provision of the camera or dark box is not now usually and unanimously assigned to J. B. Porta. Lucretius, we know, some 2000 years ago knew something about photographic phenomena, Greek civilization which preceded the Roman was rich in results, and our old friends, the Chinese, make many claims to having produced things which Occidental civilization claims to have discovered in recent centuries. On the whole, like Jeames's baby, the origin of some photographic beginnings are still "wrought in mystery."

✽

But here photography is, today, the wonder and the delight of myriads of the earth's peoples. Few folk care much about the dry bones of antiquarian research. We only take cognizance of it in passing simply because in recent years there has been an epidemic of curiosity on the part of a few inquirers who "want to know, you know" just how all this marvelous output of lovely photographic work originated. It is a healthy mental sign to take nothing for granted. It infallibly leads one to reverential reflections (*factorem coeli et terrae*) and assuredly has a refining effect on the human mind.

✽

## Photographing Glass

Robert Johnson, in the *British Journal of Photography*, in a paper on "Photographing Glass" calls attention to the fact that the two sides of any transparent highly polished object reflects almost equally the light. In the case of the diamond, this feature enhances the beauty of the gem, but when we photograph a transparent vessel of glass, it is really disadvantageous to have the object so presented and it becomes necessary to modify the back reflection so as to have only reflection from the front.

"Glass is a material with a high reflecting power, whether it be a simple fish bowl, a tumbler or a rose-bowl cut into a large num-

ber of facets or reflecting surfaces. An interesting experiment may be made with two tumblers identical in shape and general character. Let one be empty; it will be found that not only will the outside convex surface, that is the one turned to us reflect the shape of the light falling upon it, but the inner concave surface that is farthest from us will do the same, and these reflections will not always help to show the shape of the tumbler. Now fill the other one with clear water up to the brim. Let the lens see the upper lines as straight. Do not let it look on to the water at all and we shall find that the reflections from the inner concave back surface will be lost, or at least their shape will be lost. We shall then have only the reflections from the outer convex side which is turned to us.

"The object of the comparison between the diamond and its reflections is to show that the empty bowl will present the same peculiarities as the stone and if we wish to do away with these, something must be done. The writer has seen glass objects photographed for advertising purposes showing the shape of the windows from which the light proceeded, and these windows, or rather their shapes, repeated from the back inner side of the vessel, the whole producing a fearful mess. All that could be determined with any accuracy was the general outline of the vessel. If this be true of the tumblers, it must be equally true if the object be cut into a number of facets as in a rose-bowl. The writer has before him such an illustration. The light being reflected from the two sides, both back and front are so mixed up that the design is quite lost. This cannot be a good way to show the beauty of the design or workmanship. If the bowl had been filled with water before being photographed, only that side that is turned to the camera would have been shown. It is perhaps unnecessary to say that the background should be black, or at least very dark. The general effect would be that the whole object would be lighter than it would be if empty; the actual high

lights would be bright and sharp, and the design would be apparent because it would not be confused.

"The same simplicity could not be attained if some object with a high reflecting power were placed near it. So that any composition of two or more glass vessels would not be so good as if the different objects were photographed separately.

"And while we are speaking of color, we would suggest that it ought to be possible for an expert in glass ware to determine if a glass vessel was a modern article cut in the manner of a more ancient piece or was a genuine antique. Waterford glass, which has a decided blue tinge, will be found to produce a different photograph from a modern Dutch copy, especially if the object be solid in any of its important parts, as, for instance, a cut glass candlestick with a solid stem and base. Its actinic value will show a greater amount of light in its general mass. We all know the modern American copies of old glass ware of the Sheraton period. The general effect is blackness with bright high lights."

✱

### Worthy of Notice

The Shop Early, Mail Early campaign inaugurated by Postmaster General New last year proved to be an unqualified success. It was of great benefit to the people and also enabled post office employees to deliver all the Christmas mail before noon on December 25. The Department again this year asks the hearty co-operation of the public in order that the record made last year may be equaled, if not excelled.

When you shop early and mail early, you are helping the clerks in the post office to eat their dinners home and you are greatly benefiting yourselves. You have a greater chance to secure a better selection of gifts from the stores, you have more time to wrap them securely and you are sure that they will arrive at their destination in time to be opened Christmas morning. You are also relieving the burdens on the clerks behind the counters in the stores, and you are giving a practical demonstration of the good will that Christmas time signifies. Acting Postmaster General John H. Bartlett requests that you refrain from using small envelopes in sending your Christmas cards, as this very greatly retards the sorting and distribution of the mails. Let all of us pull together this year, do our shopping early and do our mailing early; let's make it a genuine old-fashioned Christmas celebration.

"PROGRESS MEANS SUCCESS"

# ASSOCIATION NEWS

Published under the authority of the Board of the Photographers' Association of America,  
under arrangement with the publishers of Abel's Photographic Weekly  
and the Bulletin of Photography

S. R. CAMPBELL, JR., Secretary, P. A. of A., 722 Bond Building, WASHINGTON, D. C.

## If Winter Comes

The majority of us will expect a cool time for the next few months, but we know of two places in this country where the Itinerant photographer may receive an unexpected "warm reception." Exasperated by the customary methods of this class of operators, the photographers of Newton, Iowa, and Klamath Falls, Oregon, have undertaken to draft and pass an Ordinance which will license or in other ways restrict the "kidnappers," which, in a way, is as it should be. The home-town business of the tax-paying studios should be protected from the depredations of the nomads who do more to tear down the prestige of Photography as an Art than exercising an influence toward improving it. The wonder is, that the photographers in more cities do not get together and endeavor to gain the same protection.

The P. A. of A. is glad to have been able to render assistance in both the above cases; we trust the results will bear fruit.

✽

### *The School Name*

Just a reminder, there are only about two weeks left in which to get in your suggestions for the new name for the School of Photography at Winona Lake, if you care to compete for the \$25.00 prize. December 31st is the closing date, so don't put it off any longer.

✽

### *Washington Tientsin Char*

No, he is not a member *yet*, but—give him time. The following extract from a

letter just received from our Hawaiian member, Yew Char is self explanatory:

"Mrs. Char and myself appreciate your good and kind remembrance and we wish to inform you that we now have a little boy about ten weeks old and he is named to commemorate our delightful trip to the Washington Convention and of our marriage there—  
WASHINGTON TIENTSIN CHAR.  
(Tientsin means "Heavenly Star" in Chinese). Whether he will be a photographer like his Dad, or an Edison, or a mushroom general like those springing up in China—I do not know, but one thing sure is that he will be brought up like any other American boy.

"Hoping to see you people again some day and that the Association will enjoy much and greater success, I close with regards, my good wife joining me,— "Aloha,

(Sig.) "Yew Char."

All who attended the Washington Convention will remember the dainty little Hawaiian Chinese bride that Mr. Char was proudly piloting around the last three days. To the best of our knowledge, this is the first time a National Convention of the P. A. of A. has been honored with a namesake.

Greetings, Washington. May you grow stronger and prosper and,—even exceed your father, in many ways.





Photo made by Ernest Salomon of the Majestic Studios, Dallas, Texas

*Print on Defender No. 5*



Photo made by Ernest Salomon of the Majestic Studios, Dallas, Texas

*Print on Defender No. 5*

## The Advantages (?) of Giving Proofs

J. RANSON HALL

There is a lot to be said for the practice of giving proofs of photographs taken by way of business. But there is an element of doubt about the advantages of making the practice general.

The *raison d'être* of the proof has never, to my knowledge, been expressed in words, but I imagine myself safe in describing it as a safeguard of the interests of both parties. The client makes sure of getting what he wants, and the photographer maintains the client's good will, by means of the preliminary proof.

In some cases a proof is a necessity. Where it is the usual thing to take a dozen or so negatives at a sitting, proofs must be shown to permit the client to choose those most suitable to his own ideas. The case for proofs here rests entirely on the case for taking extra negatives, and I am not concerned with that at present. The same thing applies in commercial work, though the necessity may be incontrovertible in this instance.

Proofs are not essential however, as has been proved by more than one photographer. The evidence unfortunately is not simple. Of two studios doing similar work, the one giving proofs on principle had certain losses not experienced by the other, but ultimately gathered in all the trade. Of two commercial photographers, one giving proofs invariably, was led into a very bad debt, which the other, working for the same people, avoided. The work in each case was excellent. This may be worth explaining. The clients were cantankerous and impossible to please. One photographer, knowing this, quoted them cash per dozen, no guarantees being given. He got his money, did his work, and posted on the finished photographs. The other photographer took numerous negatives, sent proofs, called and went into innumerable objections, suggestions, and wishes of the clients; made various alterations in the pictures, sent more proofs;

then started sending bills, then threats, and so on, and so on.

Some photographers use unfinished proofs. Others do all that appears necessary to a negative before proofing it. The former way saves a lot of trouble in the case of the picture being rejected but has the disadvantage of not showing the subject as well as it might be. The average buyer of photographs cannot mentally allow for want of retouching, vignetting, or blocking out. Some cannot see a resemblance in two impressions off a negative if one is on p. o. p. and the other on bromide! To send a finished print is generally more satisfactory, though it costs more. It is less safe from the copying standpoint also, and there are still people about who will get a proof off one photographer, and, in the hope of saving money, try to get it copied by another photographer. This might be prevented by stamping proofs "Copyright." In the case of orders, the copyright may not be the photographer's, but the stamp does not say it is. It merely makes an obscure suggestion which is capable of deterring some people who would otherwise have no scruples. And as far as I know, there is no law against putting the single word on any picture.

Should a charge be made for proofs? In the case of small orders for low priced work, certainly, though here again business might be generally improved by a system of proofing everything. It is a matter of a lay-out for a return. With good priced work, I think proofs are both expected and worth the trouble in the mass of cases. When there is a doubt about pleasing some peculiar person, the best move is to demand cash before wasting plates. That is even better than saving proof paper.

When on commercial jobs, I make a booking charge which covers the taking and the supplying of proofs. I find this generally satisfactory. It is certainly better than



quoting so much per dozen right off and allows reasonable charges for whatever printing is ordered. Whichever way the job goes, I cannot lose. As a rule, I find it encourages repeat orders for prints.

Does anyone give proofs for D. & P. printing? I have not heard of it yet. But something might be made of it with, in this case, a definite charge. Complaints about prints being too dark, too grey, or too something else, are not uncommon in this line. To offer a printing service with a proof print to each order would obviate all such dissatisfaction and probably curb the rush as well.



### Paragraph Promotion Pointers

FRANK H. WILLIAMS

Photographic exhibitions always attract a considerable amount of attention and the best possible place for the photographer to stage such exhibitions is right in his own studio.

From time to time it will be found to be a splendid promotion stunt for the photographer to put on exhibitions of pictures that he has taken and to see to it that these exhibitions are timely, newsy and in keeping with the season of the year in which they are staged.

For instance, in the fall and early winter it would be a good plan for the photographer to stage an exhibition of football, basketball and gymnasium pictures which he has taken and to then advertise the fact that he has such pictures on display and to urge all of the people of the city to come to the studio and see the collection. Of course, not a very great many people would go out of their way to come to the studio just for the purpose of seeing the display alone, but the fact that the studio was staging the display would mark it as being a live-wire proposition and the more progressive and enterprising the public feels the studio is, the more business the studio is sure to get. Also by having such a display on view and similar displays on view from time to time, the studio would be making the place more

interesting to such visitors as did come, so the one would be sure to have that much more of a good time during one's visit and this would be a splendid help to the studio in getting more business.



It helps the photographer in making sales to have the different prices that he charges for different kinds of work, visualized to the public by means of displays of the different sorts of work on the walls of his studio or under the glass of his main counter. With such a display it is a good plan to have the photos arranged so that the lowest priced pictures are shown at the left, with the next higher priced to the right and so on. And, of course, it is a fine idea to have a tag attached to each sample in the collection, giving the price of that particular picture in half dozen and dozen lots, and to also have some information on each tag regarding the purposes and occasions on which pictures of that kind can be used to the best advantage.

To have the whole matter of price displayed to visitors in this way is to save a lot of talking and answering of questions and is to speed up the matter of sales quite considerably.



Children at play are always fascinating and, quite often, the pictures that are taken of children while playing or with toys and dolls in their hands, are much the most satisfactory of children's pictures.

In view of this, then, it would be a good idea for more of the photographers, who specialize in children's pictures, to establish miniature playgrounds in their studios where the children would have toys to play with and slides to use, and to then take the pictures of the children while they were enjoying themselves in this way.

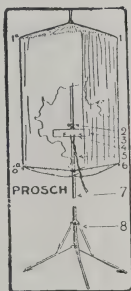
Of course, the fact of having the playground could be played up quite strongly in the photographer's advertising and it could be called to the attention of the public that the playground is a help to people who patronize the establishment in not only help-

# DECEMBER SPECIAL

## OFFER "A"

### Prosch Flashbag Outfit

"The World's Standard"



A complete outfit for making flashlight pictures of banquets, parties, etc. No smoke, dust or dirt.

Your first banquet order will pay for the outfit.

This offer will not be made again.

Complete outfit consists of 4 bags, all wiring, connectors, pans, etc.

Regular price . . . \$95.00

Special cash price . . . 42.50

A \$7.50 Tripod for same, \$5.00 each

Pin check or money-order  
to coupon NOW, before  
our stock is exhausted.



**BRIELOFF MFG. COMPANY**

119 Lafayette Street - New York

## OFFER "B"

### Midget Lamp

"The Wonder Light"

Powerful Photo Light

Where You Need It  
When You Need It

Used by prominent photographers everywhere. Our new "Hippo" Midget Hand Lamp for 1000-watt lamp is ideal for home portraiture and commercial work.



Midget Lamp (400-watt size) regularly, \$12.50; **Special Cash Price, \$8.25**

"Hippo" Midget Lamp (1000-watt size) regularly, \$25.00; **Special Cash Price, \$15.00**

400-watt Clear Lamp . . . \$3.00 extra

400-watt Photo Blue Lamp . . . 4.50 "

1000-watt T-20 Clear Lamp . . . 7.00 "

**BRIELOFF MFG. CO. Dept. B**  
119 Lafayette Street, New York, N. Y.

Check enclosed for \$

Send me

as per your special offer.

Name

Address

ing to get more satisfactory children's pictures, but also in keeping the children happy and contented while the older folks get their own pictures taken. And this fact of having the playground at the studio could be played up strongly all the time as being another important reason why more people should patronize the studio.

✱

One of the best assets that any studio can have is a reputation for being artistic. Consequently, anything that the studio can do

to enhance this reputation is bound to be a splendid thing for its business.

And one of the best ways for the studio to enhance its reputation for being artistic is by everlastingly telling the public, in its advertising and publicity, that it is artistic and then backing up this statement with the real thing.

Constantly asking the public to patronize the studio is one of the best ways of increasing patronage and constantly telling the public that the studio is very artistic is one

Please mention "Bulletin of Photography" when Corresponding with Advertisers

of the best ways of making the public feel that the studio is decidedly superior in this respect.



"Flapper photos done in the new, modern way" is the slogan used by an enterprising western studio and as the result of using this slogan and backing it up by turning out strikingly beautiful and interesting pictures of girls and young ladies, which are somewhat different in appearance and presentation, this photographer has lined up most of the young trade of his city. And, of course, it always follows that the old folks go where the young people do, so this studio has in this way greatly increased its patronage from older people, too.

A modern, youthful spirit in a studio is sure to get the attention and trade of the young folks. Young people like to deal with young people or with people who stay young. So cultivate a youthful spirit for your studio and let the world know that your studio is young in heart, if not in years.



In talking about the photographing of men, one photographer had this to say:

"I have found that when a man wants to have his picture taken he hates to come to the studio, as a general thing, and find a bunch of women there waiting for their turns and, perhaps, sizing him up. So I have found that it is a real help to me in getting more patronage from men to let the men of the territory know that I will make special appointments for them at any time and that I will see to it that there are no women waiting for service in the studio at the time that I take their pictures.

"I have let the men of the city know about this special arrangement by means of newspaper advertising and by means of letters sent to the members of the various leading men's clubs.

"That the men appreciate this method of handling their patronage is shown by the fact that, since inaugurating this plan, my business has shown a very decided increase."



Why his studio gets better results in portraiture than amateurs can get with the use of Kodaks is the interesting theme of a series of advertisements used with much success by a Western photographer.

Among the points emphasized in this series of advertisements were the following:

Higher priced lenses used by the photographer.

Larger sizes of pictures taken by the photographer.

Better knowledge on the part of the photographer of the best ways of posing subjects so as to make them look their best.

Expert finishing by people who have had a long experience in the work.

Of course, the advertisements were chatty and newsy and entertainingly written. And, of course, each of the advertisements played hard on the superiority of the photographer's studio in making portraits.

All of this aroused a considerable amount of comment and was of very real help to the photographer in securing more business.



Why is it that such a goodly number of reception rooms in studios are poorly lighted?

The photographic studio's reception room should be a thing of beauty and a perfect joy, and it ought to be a very superior example of what perfect lighting arrangements can do. The photographer is supposed to be one of the best judges in the world of what is right in light and shadow, and so he can help to increase his reputation for being a past master in lighting by seeing

#### PRICES FOR COMMERCIAL PHOTOGRAPHY

We have printed on Index Cardboard Mr. Chas. P. Rice's price-list for commercial photographs that appeared in the BULLETIN OF PHOTOGRAPHY and we will mail three copies to any address for 25 cents.

BULLETIN OF PHOTOGRAPHY :::: 636 S. Franklin Square, Philadelphia



to it that his reception room is attractively and cheerfully lighted at all times.

A reception room that is cheerfully lighted and comfortably attractive, is bound to be a good thing for the studio's business, because such a reception room would make a mighty good impression on visitors and so would make them want to come back to the studio again and it would also make them praise the studio to their friends and relatives.

Don't let your reception room ever be dark or dingy. See to it that it is well lighted and cheerful.



### Portrait Perspective

The photographer, as a rule, associates perspective with landscape pictures or architectural subjects, and even the average professional portraitist evidently fails to appreciate that a portrait is affected by its perspective. We presume this from the work exhibited by professionals who show conscientious treatment of the subject in its lighting and pose.

The laws of linear perspective are unvarying, no matter what the subject may be, and the photographer in possession of a first-class lens may implicitly trust it to give correct presentation, provided it is properly used to do so. Of course the lens perspective is mathematically correct from any point of view, but pictorial work entails presentation of perspective in accordance with what natural normal vision presents. And consequently what is not in accordance with normal vision is distortion of image. As far as pictorial work is concerned, we must satisfy this instinctive demand of ordinary perception.

In portraiture we have not the latitude in choosing between limits of correct visual presentation and mathematically true (though not artistically true) perspective, which is allowable in landscape, because in the latter case a leaning to the mathematical perspective is not so apparent to the eyes as



## Features Full of Angles

Securing an artistic portrait with certain types of faces, without sacrificing the likeness and personality of the sitter, is a delicate problem that calls for

### HYPERION

#### Diffusion Portrait Lens f4

This remarkable lens renders harsh lines and angles softly subdued and subtly rounded. No "flare," no "mushiness."

*Trying out a Gundlach lens costs nothing.  
Ask your dealer, or write to*

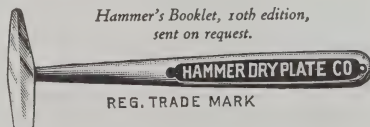
### GUNDLACH-MANHATTAN OPTICAL CO.

841 Clinton So.

Rochester, N. Y.

## HAMMER PLATES

are coated on clear, transparent glass and can't be excelled. Light values change from month to month but speed values in HAMMER PLATES remain always uniform.



**Hammer Dry Plate Company**  
Ohio Avenue and Miami St.  
ST. LOUIS, MO.

*New York Depot, 159 W. 22d Street, New York City*

it would be in a portrait. The landscape might still be pleasing, though careful analysis would reveal the distortion. Everyone has an intuitive perception of even slight distortion in a portrait, although they fail to refer the unpleasant effect to the proper source.

The picture fails to please because it does not accord with what the eye is accustomed to see and expects to find reproduced in the photograph. The painter rarely distorts because his eye checks him up in the process of the drawing, but the photographer relying upon the infallibility of his marvelous anastigmat does not concern himself with the distortion until it is kindly, or unkindly sometimes, pointed out to him by the painter of heads. The invidious feature is not as apparent to the eye when a bust picture is the mode of presentation, but is quite apparent in full lengths and even half lengths where the feet show disproportionally large or the hands enormous. With the mere head the artistic eye has a vague sense of

some defect, as we said, rather than a clear conviction of what causes the defect.

The amount of distortion is aggravated by the peculiar pose selected and also by the idiosyncrasy of the features of the sitter. But in some cases this very fault may be used advantageously to improvement of the facial presentation. If, for instance, the nose is insignificant, a judicious distortion as to size may be a means to improvement of the likeness had by shortening the distance between sitter and camera, when a head is treated. When, however, the full length is effected we note distortion in several particulars.

The hands, if in front, appear disproportionally large, while the head or feet or both, according to the elevation of the camera incline toward the edges of the plate. The distance of the camera and its elevation make a marked alteration in the expression of the sitter. Naturally, expression is largely dependent upon individual temperament, but manipulation of the camera plays

**BIND** your copies of

**BULLETIN OF  
PHOTOGRAPHY**

in the only perfect way

**T**HE only Magazine Binder that will quickly and securely bind each issue as published and bind one magazine or a complete file without in the slightest manner mutilating same. No strings,

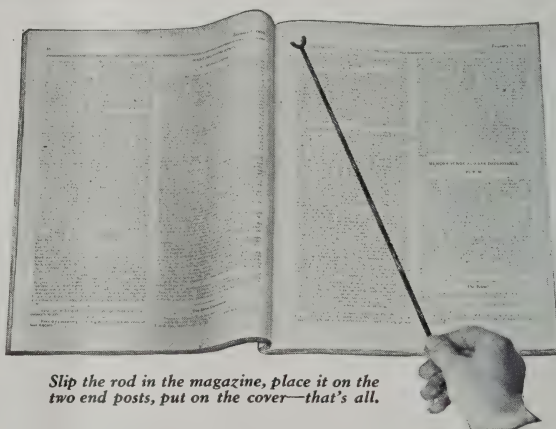
clamps, springs or locks used. Retains at all times the appearance of a neat and substantially bound book, no matter whether there is only one magazine in the Binder or a complete file. Nothing complicated, nothing to get out of order.

❑ The Binders hold one volume (26 copies) of the BULLETIN OF PHOTOGRAPHY and resemble the loose leaf ledger binders, only each copy is held in place with a flat steel rod (see illustration) fitting on pins.

❑ We've used these Binders in our own office for the past nine (9) years and say that they have proven indispensable.



Over 2,000 sold and  
never a complaint.



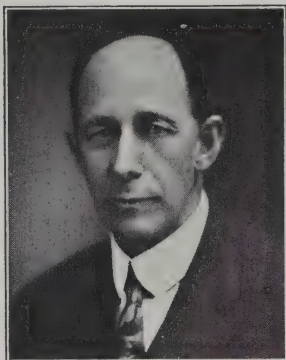
*Slip the rod in the magazine, place it on the two end posts, put on the cover—that's all.*

**Price \$1.75, Postpaid**

or send us \$3.25 and we'll include a year's subscription to the Bulletin of Photography

**FRANK V. CHAMBERS, 636 South Franklin Square, Philadelphia**

DEFENDER



H. M. FOWLER

## *In the City of Giants*

Cleveland, sixth city, is a city of tall and great men.

The pigmy in business who ventures into Cleveland is a Gulliver in a land of giants.

Ohio's big town has fostered the Rockefeller of oil; Hanna, the maker of Presidents; and what is more important in the photographic business, H. M. Fowler.

Fowler & Slater claim no pioneering in the Cleveland Photo Supply business. Back in 1889, when the business was founded, the house enjoyed the competition of one concern already 24 years old. Competition has always lurked 'round the corner in Cleveland—it always does where big men are in the process of building. It is significant of the spirit of Fowler & Slater that they were able to absorb their oldest competitor a few years ago. The spirit of the pioneers is in the business.

H. M. Fowler, known to the army of photographers throughout the Middle West and a power in trade circles, is the Managing Director of the business. With him are P. R. Slater, M. S. Corrick and A. J. Karlovec of the Cleveland Organization, and G. L. Odle and E. V. Hudson directing the Detroit and Youngstown stores respectively.

The growth of Fowler & Slater in three successive stages, each time a removal to increased floor space, is indicative merely of the character which its founders have woven into the business. They are deservedly popular in the city of the Lakes.

"The customer is always right," says Fowler, and he means it.

Any manufacturer can be proud to have merchandise on the shelves of institutions of this character. Defender is proud of its place in the store of Fowler & Slater.

Fowler & Slater are builders in the City of Giants.

**DEFENDER PHOTO SUPPLY COMPANY, Inc.**  
**ROCHESTER, NEW YORK**

DEFENDER





*These children are being cured of tuberculosis at  
Perryburg, New York, by fresh air and sunlight.*

## Have you tuberculosis? Wait! Are you sure?

SCIENCE has discovered that the germs of tuberculosis enter the bodies of seven out of every ten people during childhood. You are probably already infected. You are in no danger from tuberculosis so long as you keep well and strong enough to resist the attack of the germs.

There is an organized war against tuberculosis, carried on by the Tuberculosis Associations. Its object is to keep you strong and well, and to stamp out the disease so that others will not be infected. This war is financed by the annual sale of Christmas Seals.

Christmas Seals save the lives of nearly 100,000 people every year. Indirectly they may have been the means of saving yours. Help in this work. Buy Christmas Seals. You not only protect yourself, but you help others not so fortunate. Buy Christmas Seals, and buy as many as you can.



STAMP OUT  
TUBERCULOSIS  
WITH  
CHRISTMAS  
SEALS

THE NATIONAL, STATE, AND LOCAL TUBERCULOSIS  
ASSOCIATIONS OF THE UNITED STATES

also an important part. There is perceived a marked difference in the countenance according as the camera is on a level with the head, tilted upward, or inclined downward. Where the head is viewed on the level, the expression may be calm and serene; but by a slight elevation of the camera, the expression of animation is depicted. A slight downward trend affects soberness. The forehead in the downward inclined head, is broadened and the face made more pointed, registering a look of contemplation. But the head is thrown backward when the camera is directed upward and the forehead is shown smaller, the chin thicker and the face more of an oval. The difference of expression is quite marked, and you see the application to portraiture. The distance of the camera must also be regarded. It broadens or narrows the head and face.

When the subject is taken close up, the face is narrowed, and it is broadened when the camera is drawn away from the model. The same face may thus be made to look robust or delicate. A stout figure may thus be modified in proportion, or a thin person made to look somewhat stouter. It is next to impossible to set down any fast rule regulating the distance for certain effects, but we can assume, that for normal conditions, six feet is the minimum between sitter and camera, for bust pictures, but we advise an increase of this distance for better securance of correct perspective.

✽

A lecturer had been describing some of the sights he had seen abroad.

"There are many spectacles in the world that one never forgets," he said.

"I wish you would tell me where I can get a pair," exclaimed an old lady in the audience; "I am always forgetting mine."

✽

"Father," said the conventional small boy, "what is the difference between a pedestrian and a jay-walker?"

"A pedestrian," returned the conventional father, "is a person who walks when you are walking. A jay-walker is a person who walks when you are driving."

*Please mention "Bulletin of Photography" when Corresponding with Advertisers*

**The "Yale Cloth"** is a prepared squeegee cloth, especially made for *cleaning* and *conditioning* ferrotype plates. It does this work quickly and efficiently; keeps the plates in good condition, prevents sticky prints, cuts out lots of work and grief. One cloth is good for many months of service.

**Sold for \$1.00 apiece** by leading stock houses

MANUFACTURED AND GUARANTEED BY THE

**KARIKA MANUFACTURING COMPANY, Yale, Oklahoma**

IF YOUR DEALER CANNOT SUPPLY YOU, WRITE US

## Photo Dealer's Credit and Collection Problems—II

J. K. NOVINS

### *A FOLLOW-UP SYSTEM THAT HAS INCREASED COLLECTIONS*

*Collection Letter System That Has Reduced Collection Time from 71 to 22 Days, and Increased Collection Average from 43% to 60%*

Recently the writer interviewed Mr. W. B. McConnell, one of the directors, and chairman of the publicity committee of the Retail Credit Men's Association of Pittsburgh, Pa. Mr. McConnell is Secretary and credit manager of a high grade establishment in Pittsburgh. The collection system Mr. McConnell has devised could very well be adapted by any photo dealer, for it has accomplished notable results. According to Mr. McConnell, the establishment's collections in 1913, when it had no collection system, were only 43%, and it took an average of 71 days to collect an account. At the present time, as the result of a scientific collection system, the collections are 60%, an increase of 17% over 1913, and instead of the 71 days, records show, it now takes an average of 22 days to collect an individual account, or a reduction of 49 days, which is considered a remarkable record by credit men.

Mr. McConnell has prepared an excellent set of collection letters, which are well timed, and calculated to appeal to the quality customer to which the establishment chiefly caters. As part of his collection system, Mr. McConnell makes use of the collection service rendered by the Retail Credit Men's Association of Pittsburgh, a non-profit organization, existing merely to aid the individual dealer in his credit and collection problems.

The collection letters designed by Mr. McConnell can be used with equally good results by photo dealers catering to the better class trade, although the system is capable of more general application. The letters are tactfully worded, and almost never antagonize the credit customer, no matter how long the account is past due. And because of this fact alone, Mr.

**P. H. KANTRO - Portage, Wis.**

**H**IGHEST prices paid for your old negative glass and portrait film. Write for prices and instructions before shipping.

### THE PERFECT BACKING CLOTH

*For Commercial Work*

TRADE MARK

**WARRENTX**

REGISTERED

No Paste or Glue Required

Made in all sizes

Write for Samples

**WARREN PRODUCTS CO.**

269 Canal Street

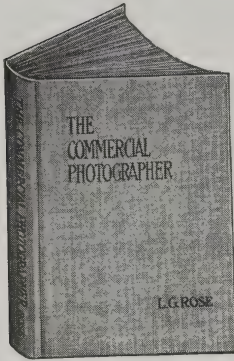
New York

# The Commercial Photographer

By L. G. ROSE

148 Pages

85 Illustrations



Price, in cloth, \$4.00 per copy  
Postage 15 cents extra

Including Price Lists for Commer-  
cial Work in Two Large Cities

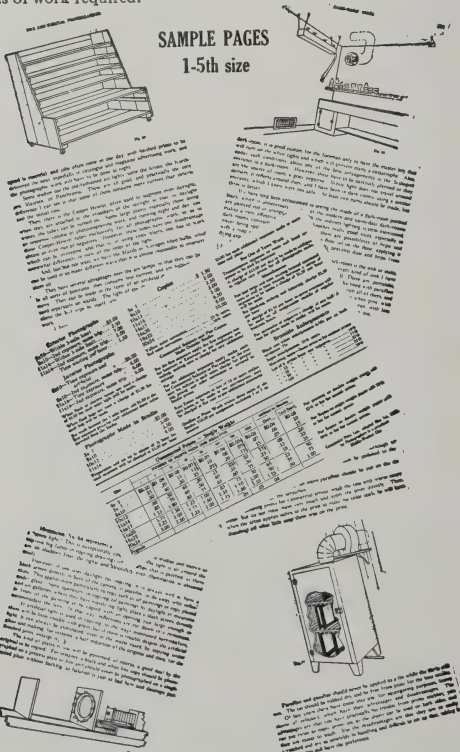
FRANK V. CHAMBERS, Publisher  
Franklin Square, Philadelphia

A work by a thoroughly com-  
petent and widely experienced  
commercial photographer of the  
highest reputation.

Every phase of the subject is  
treated with a view for presenta-  
tion of the essentials. The various  
appliances discussed, best meth-  
ods of exposure, illumination and  
graphic presentation to ensure a  
successful outcome.

It is a book essentially for the commercial man and meets every  
requirement. Profusely illustrated with examples of work of varied  
kind.

The book will be found of pertinent interest not only to the  
trade photographer but also to the specialist. The application of  
photography is considered in its bearings upon the commercial  
man, the architect, the tradesman, the physician, the lawyer and  
the scientist, by one who has had extensive experience in different  
kinds of work required.



Frank V. Chambers, Publisher, Franklin Square, Philadelphia

McConnell is able to collect accounts that others would give up as hopeless.

Two months after a customer has made a purchase, and if he has not made settle-  
ment by that time, a neat card of reminder  
is sent, along with a statement of the  
account. If payment is not then made, the  
first collection letter is sent out on the 15th  
of the month, and the other collection letters  
follow regularly every two weeks. Of  
course, during the first two months, bills are  
rendered monthly.

Since the establishment is a member of  
the Retail Credit Men's Association of  
Pittsburgh, this fact is noted in red ink  
printed in the upper left hand corner on  
every collection letter sent from the estab-  
lishment.

The card, sent two months after the pur-  
chase, is worded in the following manner :

Office of  
Credit Manager  
Member

Retail Credit Men's Association of  
Pittsburgh  
Pittsburgh Association of Credit Men.

"We presume that the enclosed  
account has been overlooked, and for  
this reason we merely desire to call  
your attention to the matter.

"As our regular terms of credit are  
30 days, we would appreciate very  
much a remittance at this time.

"Thanking you in anticipation of  
your check, we remain,"

The size of the card permits it to be  
slipped into the envelope, together with the  
regular statement of the account. As can  
be seen, its wording is such that no one will  
take offense at the reminder.

Fifteen days later the following short  
letter is sent to the account. Note the  
friendly spirit pervading the reminder :

"No doubt you have so many things  
to attend to just now that our statement  
of your slightly overdue account



## *The Right Studio Outfit*

**I**F the Christmas rush is showing you that your studio outfit is too slow to adjust or getting old and rickety, now is the time to get a new one.

And in getting a new studio outfit why be satisfied with any but the best? The No. 8A Century Studio outfit with its 11 x 14—8 x 10 and 8 x 10—5 x 7 adapter backs permits the use of these three sizes of films or plates, and with its wing kits, two 7 x 11, 5 x 8 or 3½ x 5 exposures may be made on the film when it is in a horizontal position. The camera's bellows draw of 43 inches adapts it for use with almost any lens including those of great focal length. Its operation is wonderfully smooth and noiseless. The choicest woods and most painstaking cabinet work assure a finish which makes the outfit impressive even in the most tastefully furnished studio.

*Go to your Stockhouse and see the 8A*

**EASTMAN KODAK COMPANY**

*Folmer & Schwing Department*

Rochester, N. Y.

## Photographic Facts and Formulas

By E. J. WALL  
F.C.S., F.R.P.S.

THIS book is a wonderful addition to photographic literature, containing, as it does, 969 working directions, tables and formulas, covering all departments of photography.

Indispensable to every photographer.

It is handsomely bound in cloth,  
386 pages.

PRICE \$4<sup>00</sup> PER COPY

FRANK V. CHAMBERS  
636 South Franklin Square, Philadelphia, Pa.

## Photography as a Scientific Implement

THIS book is the collaboration of thirteen authors, each an expert in his line. The first four chapters are concerned with the development of the plate and the optical and chemical features of the subject, and are invaluable to every serious worker, as each is an authoritative summary of practically everything of importance on the subject. The remaining ten chapters are concerned with the applications of photography to various branches of science and industry. It is, without doubt, one of the most valuable photographic publications in print, and one which should be in the possession of every photographer.

ORDER DIRECT FROM PRICE, CLOTH, \$9.00  
FRANK V. CHAMBERS  
636 South Franklin Square, Philadelphia

amounting to . . . . . has been overlooked.

"We feel certain that this friendly reminder will bring an equally friendly remittance."

Note the phrases, "slightly overdue account," "friendly reminder," and "friendly remittance." These are aimed to avoid antagonizing the credit customer.

The next letter, sent two weeks after the foregoing, reads:

"We are somewhat surprised to learn from our Bookkeeping Department that no remittance has been received from you during the past month, as we felt sure that you would respond to our request for a settlement when we called your attention to the delinquency of your account.

"Feeling that possibly you did not receive the letter referred to, we are writing to you at this time with the request that you communicate with our Credit Department in case you are unable to mail check at once in full settlement of your account.

"Awaiting an early reply, we remain,"

In the above letter the firm assumes a friendly defensive attitude, by the trick of referring to the previous letter and expressing surprise that the matter has not been favored with consideration. And then, taking advantage of the defensive attitude, the letter closes with a request that the customer get in touch with the credit office. Once the credit office succeeds in getting the customer to do that, the money is 90% collected.

The next letter, sent two weeks after the foregoing, reads:

"Your statement has just been referred to me by the Bookkeeping Department, and for your convenience I am enclosing the memorandum of your account.

"I feel sure that it is your desire to

## Do photographers profit from the study of detail?

The finest details of minute structures are clearly revealed with a Bausch & Lomb Pocket Microscope. It is far more powerful than any magnifier or reader. In many respects it is equal to standard compound microscopes. Its range of magnification varies from 60 to 250 diameters. Although weighing but 17 ounces, the Pocket Microscope is not a toy, but a highly accurate optical instrument, made with the skill and precision that have made Bausch & Lomb famous.

### BAUSCH & LOMB OPTICAL CO. ROCHESTER, N. Y.

CHICAGO      WASHINGTON      NEW YORK  
BOSTON      SAN FRANCISCO      LONDON



*Just clip  
the coupon  
today*

BAUSCH & LOMB OPTICAL CO.  
227 Freeman Street, Rochester, N. Y.

Please send me your illustrated booklet describing the Compound Pocket Microscope.

conform with our established terms of 30 days settlements, and believe that possibly you have not realized that your monthly purchases have been standing for so long.

"If you will mail us check today for the overdue balance, it will place your account in a mutually satisfactory condition."

If, by that time the customer has not paid, he is sent another letter on the stationery of the Retail Credit Men's Association of Pittsburgh. This letter is bound to have a strong psychological effect on the customer's mind, for he knows that the leading establishments in the city belong to the association and he realizes that non-payment of the account, after a request by the association, will have an undesirable effect on his future standing with the business establishments with which he deals. The letter, although on the letterhead of the association, is signed by Mr. McConnell as a member of the Association, and is worded as follows:

"We have communicated with you several times, regarding your account, \$....., which is now delinquent. Before we formally refer it to the COLLECTION OFFICER of this Association you are requested to make remittance on or before ....."

No answer to this letter, and the matter is placed entirely in the hands of the Association, which follows up the delinquent with a series of strong collection letters of its own.

**P**HOTOGRAPHERS are the only business men who pay a tax on the apparatus they require to earn their living.

The excise taxes on cameras and lenses can only be repealed by an act of Congress.

Write your Congressman about this unjust condition.



## Perfect Negatives

AND HOW TO  
MAKE THEM

By DR. B. T. J. GLOVER

One of the most popular booklets on the subject ever published in England. Eight printings have been made of it within six months.

The author, in this booklet, has written in a simplified manner and its very conciseness makes it invaluable to every photographer.

Bound in paper covers, 72 pages,  
60c per copy, postpaid

FRANK V. CHAMBERS

Importer and Trade Agent

636 S. Franklin Square, Philadelphia

*Liberal Discount to Dealers*

## BURNET'S ESSAYS ON ART

By JOHN BURNET, F. R. S.

The standard work for beginners and  
advanced workers the world over.

Adapted by every prominent  
art school and teacher.

Three subjects treated in one volume:

The Education of the Eye  
Practical Hints on Composition  
Light and Shade

Bound in Art Canvas 135 Illustrations

PRICE, \$2.00

Postage, 15 cents extra

FRANK V. CHAMBERS

636 South Franklin Square, Philadelphia

## The Value of Good Will

FRANK FARRINGTON

A good deal has been said about the value of the good-will of a business. Sometimes we think the figures given in valuation of good-will are rather exorbitant. To the photographer who does a business that involves somewhere between \$10,000 and \$25,000 a year, it looks like a pretty big story to say that some concern manufacturing a product he uses in his studio rates its good will as worth a million dollars.

And yet products of small units of value may have behind them manufacturing interest of great wealth. Not so long ago, according to common report, a group of shrewd business men offered the Royal Baking Powder Company two million dollars per *letter* for the right to use the word ROYAL in connection with the manufacture of baking powder.

Shortly after the Civil War an insurance company, anxious to build up a Southern business, sought for a name to use in its work, a name that would insure faith in the company's reliability. The name the officers of the company decided would serve them best in the South was the name of General Robert E. Lee. They tried to get General Lee to accept the presidency of the insurance company at a large salary, in order that they might profit by the prestige—the good will that would go with that name.

General Lee gave a very dignified refusal, expressing his regret that anyone should think his name was for sale.

Sergeant Alvin York, of Tennessee, with the record of being the soldier most distinguished for bravery in the late war, refused \$3,000 offered him for the use of his name and picture in connection with the exploitation of a firearm.

Those two men had, through personal bravery and other qualities, built up names for themselves, reputations, good-will. It

# Materia Photographica

A Dictionary of the Chemicals, Raw Materials,  
Developing Agents and Dyes used in Photography

By ALFRED B. HITCHINS

F. R. P. S., F. R. M. S., F. C. S., F. Ph. S. L.

Member of Society of Motion Picture Engineers

Technical and Research Director Duplex Motion Picture Industries, Inc.

*Paper Cover, 50 Cents. Cloth, \$1.00, postpaid. Trade Supplied.*

This book of 96 pages fills a need in photography, as it is an up-to-date compilation. It should be in the hands of every worker in photography.

FRANK V. CHAMBERS

PUBLISHER

636 South Franklin Square, Philadelphia

was not exactly the same as building up good-will in the studio business, and yet it was not so different in effect. Their reputations, due to the way they had done their work, were their most valuable asset.

The photographer's most valuable asset, if he has been in the business for a number of years and has acquired a known reputation for honesty and fairness and for artistic ability and efficient service, is his good-will.

The good-will you build up for your studio would enable you to sell out for a better price than you could get for nothing more than a lease of a building and so many dollars' worth of equipment. But as with General Robert E. Lee or Sergeant Alvin York, your reputation, the good-will you have developed, is worth more to you than the money it would bring. Just as the Royal Baking Powder Company can make more money by retaining for itself the use of the name, ROYAL, than by selling it, just so you can make more money out of

your good-will by capitalizing it yourself than by selling out.

The better your studio becomes known, and the greater becomes its reputation for producing high-class work, the more valuable is your good-will. See that you do all in your power to acquire a good-will reputation and that you make proper effort to cash in on it. Though you are not going to sell outright the name you have built up, you should sell the public on its value to them, on the advantage of having that name and reputation back of their photographic work. And the more you develop the good-will and the more you advertise it, the more valuable it becomes.

Ethics might restrain a General Lee or a Sergeant York from advertising the prestige of his name, but there is nothing unethical in the photographer advertising such prestige as he acquires.

✱

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## Comparison of Intensifiers

Even the most expert are not endowed with invariable skill and what is called the personal equation may cause at times a deviation from our general practice.

It is at such times that we are inclined to seek recourse for the amelioration of our defective results. The development of the exposure, for instance, is not always in accord with what, in our judgment, is accounted excellent or even adequate for the purpose of translation in print, and then we look around for means of rectification. What shall best accomplish the proper relation of the distribution of the light and shade in our negative which has by our error of judgment fallen short? In other words, Which is the best intensifier?

This question in the days of collodion regime was easily answered. The reply would then have been "the silver redeveloper, to be sure." But with the advent of the gelatine plate it was found that the peculiar nature of the film, so different in character and structure from that of the collodion, would not take kindly to the silver intensification. There was too much liability to stain.

With the exception of the process which is based upon the employment of the certain uranium compounds, the old methods of intensification other than silver are founded upon the use of compounds of mercury or of copper.

A solution of mercuric chloride or copper chloride is applied to the negative, the intensification depending upon the reducing action of the metallic silver upon these salts, producing thereby mercurous or cuprous compounds, which then may be still further reduced and the reduced product made to unite with the original silver deposit.

The method introduced some time ago by the Lumières as well as that by Agfa, resemble the old methods in being based upon the property of the mercuric compounds in their relation to the reduced silver.

Lumière's method, by the way, hardly deserves to be called a new method, since it is nothing more than a slight modification of the old-time so-called Edwards' intensifier.

Agfa intensifier, although based on the relations of mercury and silver, is really a new method, since it makes use of a mercury compound not previously employed for this purpose. Agfa consists of mercuric sulpho-cyanide dissolved in a strong solution of an alkaline sulpho-cyanide.

The action of this intensifier when applied to the photographic image is to cause a deposition of mercurous sulpho-cyanide, which increases the apparent opacity and also changes the color of the image, in thus giving the negative better printing qualities. The Agfa intensifier must be diluted with nine times its volume of water for use as an intensifier, care being particularly taken that the application should be made upon a plate most thoroughly washed.

It acts gradually, so that the degree of intensi-



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fication may be well estimated. Prolonged action tends to bleach the negative, in which case it is necessary to redevelop the plate with any of the ordinary developers.

Now let us consider the Lumière plan. In the Edwards process the mercuric iodide is dissolved in hypo sulphite of soda. There is little if any danger of encountering stain, but it has been asserted that the image thus formed is not permanent, fading out in course of a few months.

Lumière claims to insure permanency. Sodium sulphite is substituted for the hypo. We have thus a solution of mercuric iodide in a concentrated solution of sodium sulphite. One part of mercuric iodide in one hundred parts of a 10 per cent solution of sodium sulphite.

The action on application is the formation by reduction of mercurous iodide. The intensification is adequate without necessity of further treatment of the plate, but to insure permanency Lumière advocates the treatment of a bath of ordinary developing solution, which probably still further reduces the iodide. The result at any rate is a good dense image which is what the practical man wants. It has the advantage also over other methods that it may be used by the hurried man, since there is little if any danger of encountering stain even if the plate has not had the hypo entirely washed out.

The mercury salt is in no way affected by the

hypo if it is kept in solution in the sodium sulphite. This intensifier must, however, be kept in the dark, as it is sensitive to light influence. Light causes a precipitation. In making up this intensifier you must not use hot water to effect solution, because any rise of temperature above 100 degrees acts similarly to light in causing decomposition. If it does nothing else it at least weakens the power of the intensifier.



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Items of interest upon photographic subjects will be gladly received.

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Wednesday, December 24, 1924

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## Christmas

THO' rudely blows the Winter's blast,  
And ling'ring leaves are falling fast,  
Tho' Summer be a joy that's past,  
Still may our hearts be merry ;

For Christmas-tide brings in good cheer,  
Makes dull December gay appear,  
As lusty as a chanticleer,  
Crowned with bright holly-berry.

Let's carol then our gladsome hymn,  
The loving-cup wreathed to the brim,  
Nor let the Yule-fires e'er grow dim,  
While Christmas bells are ringing

That glad refrain, "Joy to the world,  
Rejoice ; Peace-banners are unfurled."  
The song, which angels sweetly purled  
To Bethlehem Shepherds singing.

JOHN BARTLETT.



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## Editorial Notes

Modern inventions and the marvelous advance made in science in the last decade have given a mighty impulse to the social system at large and a new direction to lines of industry, the ultimate consequences of which remain still unveiled, yet dimly reveal marvels yet to come so that we dare no longer set a limit to scientific performance. We cannot deny even the possibility at some non-remote day of communication with distant inhabitable worlds.

We are so familiar with the ubiquitous radio that we hardly wonder any more about it. But when we read that a radio wave flashed from Great Britain across the Atlantic Ocean and set off a flashlight powder in New York City, clicked a camera and made a photograph, we simply are stunned.

Major General Harbord, President of the Radio Corporation of America; Helen Keller, and Harold Bolsson, Director of the Radio Exposition were the subjects taken by this surprising means. The operator was stationed at Carnarvon, Wales.



"Are Photographs the Big Problem in the House?" is the heading of a newspaper article. What to do with the accumulation of pictures made by the camera is indeed a question to make the housekeeper pause for consideration. Time was when a fine photographic picture made a part of the ornamental scheme of the parlor or drawing room, but for some whimsey of fashion, photographs are now "taboo."

Collections of landscapes and interesting records of travel find accommodation in portfolios, but it is thought bad taste to have any kind of photographic picture, even in an expensive frame, upon the wall. This does seem unreasonable and the decision for exclusion arbitrary and unfair, when we consider what beautiful work both in portraiture and landscape has been done by men of undoubted artistic talent who elect

## A Merry Christmas

*The festival of Christmas, like some sweet strain in solemn music, comes to cheer us at the closing of the year. Old December passes away with a smile and a promise on his lips to send us soon the New Year with the lengthening days and brighter skies to inspire hopes for the days to come—the days of expectancy. Already we see the infant face of Spring peeping forth from beneath the garments of the departing year.*

*The business of the past year has closed its ledgers, and a bright new journal is ready for registry of the prospects anticipated in the New Year. So the BULLETIN OF PHOTOGRAPHY cannot refrain from giving expression to the pleasure it has in again sending to the many friends with whom it has been in touch, its gratulations and earnest wishes for health and prosperity for the glad New Year. Simply to know that we do have so many good friends is an inspiration for return of thanks, and so we take this present opportunity and this present method of transmitting our congratulations to all, whether subscribers, advertisers or well wishers—*

**A Merry Christmas**

and

**A Happy New Year**

the camera instead of the brush to give utterance to æsthetic taste. There is none of the many means employed for monochrome pictorial expression comparable with the photographic process. Is there a remedy for this stultification of photographic art? The only way we can suggest is to convince the public of the difference there is between the "press the button" photograph and the genuine photographic picture. We have to say that photographers themselves have a share of blame for this undeserved odium put upon photography.

The best plan to restore photography to

its place of dignity is the publicity method, to show the public what photography can and does effect. It is best to let it plead its own cause and it will carry conviction by its deposition to every candid person. The one-man shows of the amateurs to which the general public is freely invited is doing yeoman service in opening up the public's eye to the grand possibilities of photographic art. The professional photographer would do well to emulate the example of the amateur and let the public see "One Man Shows" of portraiture. We are sure it would be good advertising at the least.

"PROGRESS MEANS SUCCESS"

# ASSOCIATION NEWS

Published under the authority of the Board of the Photographers' Association of America,  
under arrangement with the publishers of Abel's Photographic Weekly  
and the Bulletin of Photography

S. R. CAMPBELL, JR., Secretary, P. A. of A., 122 Bond Building, WASHINGTON, D. C.

Do coming events really cast their shadows before? If so, we are looking for a tremendous membership enrollment in January, judging by the number of advance payments that have been made lately. The figures themselves are not so startling, but when we say they are seven times as large as this time last year, it must have some significance. True, the drive of the Commercial Section has had some effect, has brought in a certain number of Commercials, which happen to be balanced by an equal number of Portrait members, so we can't give them all the credit. It is encouraging, to say the least, and gives us the impression that 1925 is going to see the P. A. of A. a stronger and more representative organization of the profession, one that will be able to accomplish greater things and reap benefits in proportion thereto.

✱

Along with numerous inquiries for information regarding membership in the Asso-

ciation are a scattering of letters on the School of Photography. The cost, the course, the dates and so on are all in demand by those who have read or heard about the place and are contemplating attending next season. While we have a pretty fair idea of these facts, definite information will not be ready for release until the Board of Trustees meets the early part of January. Then, as usual, a prospectus will be prepared and mailed to all who are interested. Should any desire to file their names now, we will be pleased to see that they are supplied with full information about the School and boarding accommodations at Winona Lake, Ind.

✱

That word "School"—Winona School, will slip in now and then but it won't be many weeks till the new name is announced. When the Board of Officers culls over the hundred or more suggestions to pick the winner of the Name Competition, someone

is going to get twenty-five dollars in cash and the institution will be re-christened.

The last suggestion received is another coined word, combining certain functions of the School and a connection with the P. A. of A. It comes from A. W. Deering of Caney, Kansas, who explains the features of his idea and its modernized application. Nothing short of a coined word could hope to avoid a repetition of suggestions now on file so, last-minute competitors, please take note.

With the School in mind and the Christmas spirit in the air—how about that little contribution to the \$5,000 refurnishing fund for the School of Photography, which the

ladies of the Women's Auxiliary, P. A. of A., are raising? This is a splendid way in which to make a donation to your profession, one that will be material and lasting. Try to get it off to Mrs. Howard D. Beach, Chairman, Women's Auxiliary, P. A. of A., No. 467 Virginia St., Buffalo, N. Y., sometime between Christmas and the New Year so she can make a complete report to the Board Meeting in January.

✽

A few more days will see the last Holiday of the year, for which the Officers of the P. A. of A. extend to the members and the photographic profession in general, the most cordial Season's Greetings.

---

## “Photography as a Vocation for Women”\*

MRS. W. BURDEN STAGE

I have been asked to speak on “Photography as a Vocation for Women” and in this connection I might say that during the past two years, while I have been President of the Society of Professional Women Photographers of New York, I have been approached again and again by women asking my advice as to whether they ought to take up photography as a profession. I have always told them that, unless they felt they could not possibly be happy in any other vocation—unless they were willing to work hard, both mentally and physically, without stinting either time or effort—it were better that they go into some other business. But, if they were sure photography was their vocation, I could think of no other business that could be so delightful, so interesting and so utterly absorbing as photography, for it is thus I find it, and have found it for almost twenty years.

One of its greatest charms lies in the fact that it is never monotonous—there is never a dull, uninteresting moment, and this you can readily understand when you think how each of your patrons presents an absolutely different problem to you—the type of light-

ing you give to one will not do for another—the poses you give—even your mental attitude must be different to each sitter, in order to bring forth their best expression, and it is only their best that you want to record on your negative.

Nowadays, the possibilities of the camera are so enormous—we no longer just “take a picture”—we practically paint a portrait, using light and the lens instead of brush and paint, so that no matter how long you have been in the business—no matter how much you know—you always feel like Sir Isaac Newton, who said that all his knowledge was like one pebble compared to a whole shoreful—that no matter how fine your work may be, it can always be improved—and it is this that seems to keep your interest at its highest pitch.

The second question I am generally asked is “How can I become a photographer?” Well, there are, I believe, one or two good schools for photography in this city—although I cannot personally vouch for them, not know much about them—yet I think a course in one of these would give you a good basic knowledge, and after that,

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\* A Talk Broadcast in November through Station W E A F.



it would be up to you to add to that knowledge by constant study and practice.

Personally, I would prefer to serve an apprenticeship with some professional photographer, whose work appealed to me—that is, if I could find one that had the time and inclination to instruct me, either in exchange for my services or for a monetary consideration. It so happens that every woman photographer I know has followed the latter course.

You may not know it, but some of the most successful photographers in this country are women. Some go in for general portraiture—others specialize. One in this city photographs only gardens and interiors of houses, and I can safely say that I have never heard of any one who can do finer work in this line. Another makes practically nothing but photographs of brides. She has, in addition to her private trade, concessions in several hotels, and whenever photographs of this kind are needed, the work is turned over to her and she has built up a large business along these lines. One friend I have does nothing but high class theatrical work—many of them do nothing but home portraiture. About 80% of my own business is the photographing of children and babies—some fat babies, some thin, some curly haired and some straight, but all of them, pretty, for it is my belief that every baby is beautiful, for how could anything so lately come from the hand of God be anything but beautiful. A mother can always see beauty in her child, so why would it be impossible for me? As a matter of fact, if you want to be a good photographer, you must be able to find some beauty in every face you look at. If not beauty of line, then beauty of character, and let me tell you that nothing shows more plainly in a good photograph than beauty of character.

If you intend to go into the business for yourself—you must become an expert in every department—because no matter how beautifully you might light and pose a subject, you could not make a good picture if

you did not know how to develop your negative. Or perhaps you might spoil it by poor retouching—or lack of printing knowledge—or even an inartistic mount might undo all your good work.

Last, but not least, study salesmanship, for nothing sells itself, not even a good photograph.

Often people say to me “I don’t wonder you always seem to enjoy your work—it is such lovely, light work for a woman.” There is nothing further from the truth—it is *not* light work. For one thing, it is work you hardly ever sit down to, and in the busy season, just before Christmas, it is not at all unusual for the successful photographer to work sixteen or eighteen hours every day for about three weeks. Last year, just before Christmas, I worked 46 hours out of 48, and some of my assistants worked almost as long. It speaks well for them and for photography when I can say that we were all so vitally interested that I never heard one word of complaint or grumbling from any of them.

As to the financial returns, it is like any other business—it is largely up to the individual. Some of us make lots of money and some of us don’t, but I have never known a woman photographer to actually fail in business, and I never knew one who wanted to change to any other profession.

This latter is not so surprising, when you realize that if you have a good sense of humor, there is many a good laugh in professional photography—one of the best being your female patron, who weighing at least 200 pounds, always plaintively asks you “How did the camera make me look so fat?” and this, after your retoucher has sliced off at least forty pounds from each negative before a proof was made. This happens at least once a week in any studio. Then there is the girl who has been told by some devoted admirer that she reminds him of some famous movie star and who is therefore disappointed because her picture is not an exact duplicate of Mary Pickford or Constance Talmadge, etc., and

then the fat man who wonders why *I* gave him a double chin when he is sure he hasn't got one. Well, he's right, he did not have one, he had two, but I retouched one out, and still he isn't satisfied—and then the man with about two hairs on his head who wonders how *I* made him look so bald—and to all of these *I* must diplomatically say that *I* am so sorry *I* did it, but the error will be corrected in the retouching department—and it is.

And one of the greatest joys of the business is to have your customers come back to you year after year. So many that came to me as school girls and brides are now coming to me for photographs of their children. *I* sort of feel that *I* am the photographic historian of their family and am much complimented thereby.

All things considered, it's a great life and none of us seems to weaken.

Now, if any one wants to write me for advice or information on this subject, *I* will be glad to have them do so.

✱

### A New Desensitiser

The Research Laboratories of M. M. Pathé Cinema introduces a new desensitiser which is quite as efficacious as phenosafranine and which is not attended with the draw-back of stain to gelatin or to the fingers. It has been found that basic scarlet N. makes a desirable substitute for the other desensitisers.

It acts perfectly, both with the ordinary plate and panchromatic plate. The development may be effected without encountering fog, under a fairly bright orange light, when employed as preliminary bath of a strength of 1: 10, 100 (1 gram in 10 litres of water). Safranine when used of the same strength as basic scarlet N. yields the same region of sensitiveness. Dyed plates tested spectrographically show a region of weak sensitiveness, extending from 3,000 to 5,000—with a maximum at 4,000. The negative on removal from the bath treated with scarlet N. shows a weak reddish brown tint, much

easier of elimination than is experienced with safranine. Moreover, this dye does not discolor the skin or nails nor does it ever cause chemical fog, often encountered in the use of pinacryptol. The chemists of the research laboratory have not as yet determined the constitution of the dye, but it seems affiliated to safranine. They find that many dyes exert a desensitising agency when used very weak (diluted 1-1,000,000), or even still more dilute, but this advantage is offset by the fact that most of the dyes produce considerable fog. The fog exhibits even without action of light, the effect increasing on dye concentration and continuance of action. A continuation of the research with basic dyes revealed the fact that certain dyes possess the remarkable property of preventing the tendency to fog, to which reference has just been made, without lessening the protective power of the dye.

Hence, desensitising solutions may be made so as to act at strengths very much below those in general use; safranine, for instance. The protective action is not identical with all the recommended dyes. Certain dyes are most active while others are inert. The proportions likewise vary. There for instance is acridine yellow, which acts as a protector against fog with almost all the dyes of the first series. Then comes auramine followed by benzoflavine auracine and acridine orange. The list of dyes is daily increasing and is still under investigation. The following formula will be found to work well as a preliminary desensitizing bath.

Rhoduline violet (Bayer)	.06 gr.
Acridine yellow (pure)	.01 gr.
Water	1.000 c.c.

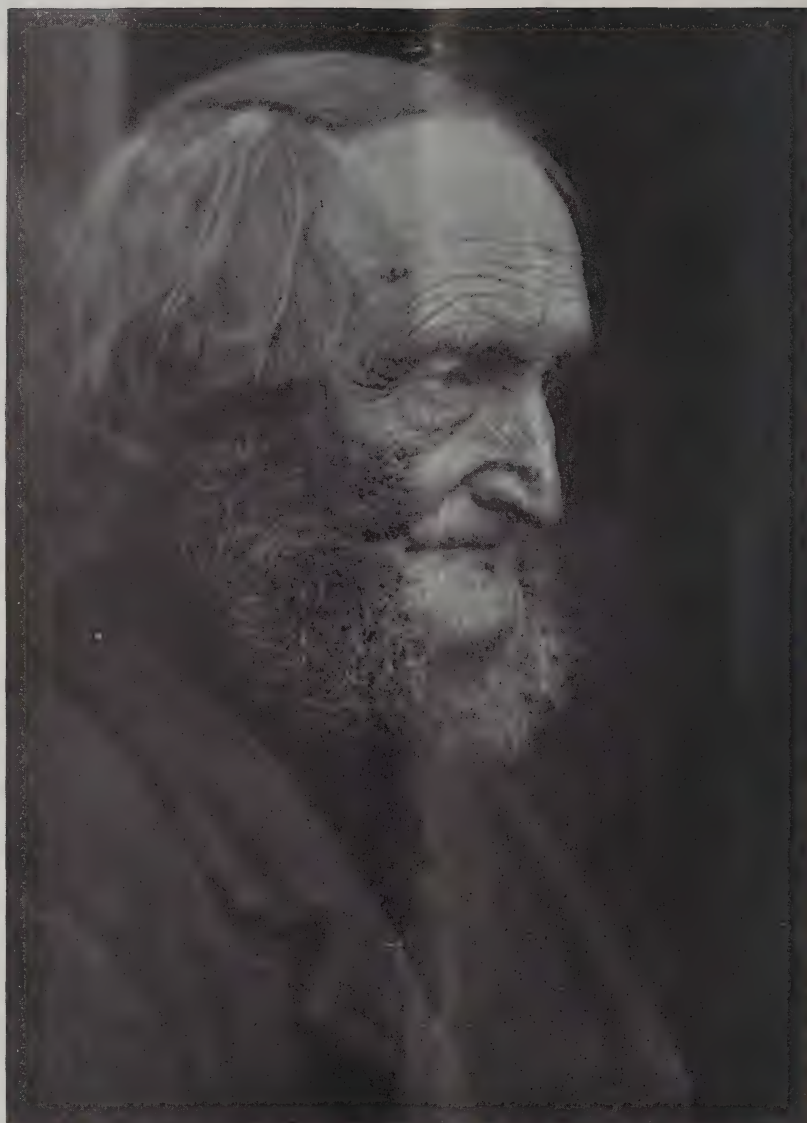
This Rhoduline violet is one of the azines of the safranine group. Its obvious advantage is in the nonstanding feature. After development there is scarcely a tint perceptible. But it is advisable not to change the content of the concentration factor as has been given in the advised formula. Greater concentration might occasion fog.



Photo made by Ernest Salomon of the Majestic Studios, Dallas, Texas

*Print on Defender No. 5*





Minna Keene, F. R. P. S.

"GRANDPA"

From the exhibit at The Camera Club, New York and the Smithsonian Institution, Washington, D. C.

## "The Master-Key"

*A Talk given by Captain William T. Dorward at the P. A. of A. Convention in Milwaukee*

Now I haven't come here to tell you men and women in this noble profession of yours anything that you do not know, but I am going to remind you of what many people outside of this convention forget—the Master-Key. What shall it profit a photographer if he possess the finest studio that money can buy and he has lost the Master-Key? So I bring to you the human element that I am afraid sometimes in some conventions absolutely is lost sight of.

Although I am a Chaplain, I am not going to preach a sermon, although some of you away back there look as though a sermon wouldn't do you any harm. If during my lecture—not a sermon—you go to sleep, go to sleep, for it is always a comfort to me to look down from the platform and see somebody asleep. I then know the agony of trying to keep awake is past. (Laughters) Don't you snore. Snoring is an unfavorable report from headquarters. (Laughter) So look pleasant while I am talking, and then, as you sometimes say, after I get through you can be natural.

Without prejudice, approach with me the Master-Key composed of common places and help me to transfigure the common places of life, keeping in mind your profession. I have been reading about the history of photography, not to tell you anything about it, but to get into the atmosphere. The open mind, the quick eye, the keen ear, the careful tongue, the good heart composing the soul we do not see but feel. So you have to approach your daily problems without prejudice. Prejudice is to pre-judge before any of the testimony is heard. As I go around I try to slay to kill the devil of prejudice.

Small communities divide religiously, politically, and so on. Do you know what the four great religions are? Protestant, Catholic, Jew, Scotch. And this blessed America of ours, it seems to me, is big enough for us all if we behave ourselves, and if we don't behave ourselves, it isn't big enough for any of us. (Applause)

Two men were crossing a field when they met a bull, or the bull met them, put it any way you want to. They met. Because of the question of safety, one went up a tree and the other went into a nearby pit. The fellow up the tree noticed his comrade in trouble coming out of the pit, and that kept on and about the thirtieth time, as the bull was chasing the fellow back into the pit, the fellow up the tree said, "You darned fool, why don't you stay in the pit?"

He yelled back as he was being pushed into the pit, "You are a darned fool yourself, there is a bear in the pit." (Laughter)

Ladies and gentlemen, let that be a sermon to you. We are all prone to condemn before we get all the circumstances.

I have been trying to practice the first principle of salesmanship without which you cannot sell any photographs. First, win sympathetic attention; second, arouse and sustain interest; third, obtain and deserve confidence; fourth, secure conviction that the photograph you have made for your client is the finest, the best that workmanship can produce.

Imagine, then, visualize you in your home town, you in your studio, everything that money can buy to perfect that studio, but the door of opportunity seems to be closed and locked and the key lost. What should it profit a photographer if he had that and lost the Master-Key?

Very well, my Master-Key, as I conceive it, is composed of nine fundamentals, and if you think I have left any out, put them in, the more the merrier. First, tact—t-a-c-t—how trite, how commonplace? Yet many a photographer has failed and many others have failed for the shores of time are strewn with wrecks of humanity who didn't know how to get along with their fellows. Tact comes from a Latin word meaning to tax. No successful convention, international or otherwise, can succeed without this first fundamental.

A little child was being punished by mother for some mischief. Mother placed her in a closet and shut the door and after a bit mother opened the door ajar and said to the wee thing who had a lisp, "What have you been doing, my dear?"

The wee lassie lisped and said, "I have been spitting on your shoes; I have been spitting on your hats; I have been spitting on your dress."

"And what are you doing now, my dear?" said mother.

The wee thing said, "I am waiting for more spit." (Laughter)

When it comes to our blessed America, that American flag, even to the uniform an officer may wear, there are those who, when they are not spitting, are so tactless that they are waiting for more spit.

Ladies and gentlemen, as I proceed, I want you to look within, not too long, because that might be discouraging. Get your best friend and say, "Now, as you knew me the past week and months in my studio, in my business, in my home and elsewhere, how much do you think approximately I deserve out of the possible ten when it comes to tact?" Think of that tactless letter you wrote, the letter that was all right to write, but all wrong to mail. Here is the point: you resolve, as you go back to your home from this convention, which I trust shall be wonderful, that you will will to be more tactful from day to day. Sounds like preaching, doesn't it? But it isn't.

Let me approach the second point in the Master-Key—system, a place for everything, everything in its place. You know I was born in Scotland, I wasn't born in Milwaukee. I was born in Scotland and I couldn't help it. Although now, thank God, I am an American. And yet when I held up my right hand in New York City before one of the judges and declared my allegiance for the United States of America, no man asked me to hate Scotland. When my wife married me, the minister didn't ask me to hate my own Scotch mother.

As a boy in Scotland I went down to see the ships come in and go out. I saw on board a vessel in large letters for the first time that proverb well known to us all which I have quoted, "A place for everything and everything in its place." It is so trite that some one may say we are wasting time to think about it. Yes, ladies and gentlemen, but if I should go into your studio tomorrow, having been told that you are eminently successful in your profession, I would conclude, before going into your study, that I would see this fundamental system at every step of the way—a place for everything and everything in its place.

Look at the locomotive, that king of machines, every bolt and bar in its place, system personified. You wouldn't be here today, but for the great names associated with photography. You know as well as I do the real history of photography goes away back into the mists of antiquity. An old Scotch woman was asked about the history of Glasgow. She said, "It goes away back into the mists of iniquity." (Laughter) That is different.

Just you think of your own studio now, visualize, see these various things that are your very life blood as well as bread and butter. You place them in your mind. Why? Because you master and practice them.

Talking about the locomotive, makes me think of a professor in college who was addressing his students and he said to the students, "Why is this class of ours like a Ford?"

One bright chap said, "Because, sir, the crank is always in front." (Laughter)

"No," he said, "this class is like a Ford because all the nuts are in their place." (Laughter)

Many a ship has gone down in our hands with a most valuable cargo besides, many a business has gone down to bankruptcy and many a man has failed because this apparently simple, trite, commonplace thing we call system was not practiced.

Oh how systematic God is, how regular the seasons come and go! His clock is always on time—plan, system.

In industry sometimes I encourage men, superintendents and foremen to interrupt me at any point of the way, at any part of the address, to speak right up. I remember one time a

superintendent got up and said, "Mr. Dorward, I take you on that." I had made them smile a little you know. Ah, men and women, after the Scotch bagpipes, the finest music to me is to hear a bunch of folks like you laugh. You never knew a man or a woman who committed suicide laughing, did you? God must like humor or he wouldn't have made the mule, or the parrot, or the monkey, or some folks who are not here today. (Laughter)

Well, this superintendent said, "Mister, I suppose humor is your greatest part of the Master-Key."

I said, "You are mistaken. Part of my mind is the most important part of the Master-Key."

That is my third part. We ought to thank God not merely for our daily work but for daily power to do it. Power isn't always voluble, doesn't always make a noise; sometimes it has a habit of keeping its own secret. Look at the clock on the wall at home, the pendulum is swinging, you hear its language, tick, tick, but who ever heard a single peep from the springs that make it go? Who ever heard a cheep from the light without which there would be no photographers or photographers? That to my mind is the greatest part of the Master-Key.

A train was stalled in Scotland between two stations, and a traveling man was aboard, maybe he was a photographer, because they make photographs in Scotland. Why, the other day while we were rummaging over some things, we came across photographs of twenty years ago, twenty-five years ago, thirty years ago. Oh, we had fine laughter over them.

Ladies and gentlemen, before I forget it, let me impress upon you this: as I think of these photographs, how sacred your task. I have no photograph of my father. My father died when I was a boy of nine and all he left my mother was eight children, that was all. I have gone through life without a father. That meant I had to go to work young. I won't talk about that, except to say I went to college, and inasmuch as I had a burning desire to be a missionary to the heathen, that is why I came to America. (Laughter and applause)

Folks, as I looked into my mother's face in that photograph, I thanked God for the man that took it, although I don't know him. There is a face, I see it now beyond financial value. How sacred to me! I never saw my father's photograph. I have gone through life just with a vision of what he appeared to be to me as a boy.

I was talking about this train that was stalled between two stations and a traveling photographer, a traveler, anyway, got out and he was very much annoyed because of the delay. Maybe he was going to some photographers' convention, I don't know. Anyway he got out and said to the engineer, "Mon, Sandy, why don't you go? Haven't ye got water in your boiler?"





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**Chicago**

The engineer said, "Aye, there is water in the boiler, but the water isn't boilin'." (Laughter)

Do you see the point? Maybe a young man in your employ is not getting along fast enough according to his notion. Tell me what he is doing after the day's work is done and into the wee small hours, day after day, night after night, coming to your office, coming to his work with mental and physical strength impaired. He gets stalled between the two stations and then he wonders why he doesn't get on. So this morning, as you begin your convention, pause to thank God that you are producers, that you have power to bring things to pass, mental, physical and spiritual. Power is the third part of the Master-Key.

The next part of the Master-Key is one that appeals to a Scotchman—thrift. (Laughter) I am a Protestant and I am a Thirty-second Degree Mason, (Applause) but I want you to know that I am here this morning because one of my most precious friends, a Roman Catholic, gave my name to Mr. Wyckoff. (Applause) I didn't mean to say that, but I have said it. Why should I be ashamed? I remember Father Morlin, a Jesuit priest, inviting me, during the war, to be a speaker at a luncheon for the financial drive for Marquette Medical School. Father Morlin was there, ready, ready, always ready. I don't mean that, but I guess that is true. I said, "Father, silver and gold have I none, but what I have, give I to thee." That is all right. I was the second speaker and I just said three things in seven minutes. A short man shouldn't always talk long. (Applause)

I said, "Ladies and gentlemen, postpone until after the war, at least, all statements concerning the alleged miserliness of the Scotch, because but for the thriftiness of the Scotchman your institution would be facing hopeless bankruptcy." That was the first thing I said.

Second, I said, "You tell the truth, of course, when you go after the money; tell the truth about your institution. Third, bring home the bacon." Boys, they did. (Applause)

I could keep you laughing until midnight

telling you stories about the alleged miserliness of the Scotch. You have heard them all and I love them all. You never made a Scotchman mad by telling him a story like that. He knows they are all lies. (Laughter) Distinguish between thrift and miserliness.

Who would miss the joy of giving, not in matters of money, but in matters of time? May I read one little passage from the message?

May I say, in parenthesis, this is a message a business man forced me to publish:

"O! waste thou not the smallest thing,

Created by Divinity;

For grains of sand do mountains make,

And atomies infinity;

Waste thou not then the smallest time,

'Tis imbecile infirmity,

For well thou knowest, if aught thou know'st,

That seconds form eternity."

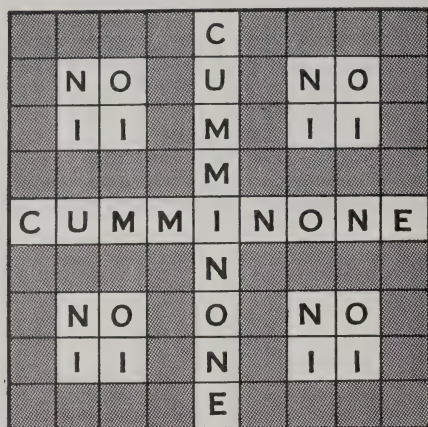
I hope you men and women in the profession are making all you can and all you deserve, but in the last analysis the question is what are you saving? You save for what? A rainy day. What do you do on a rainy day? Buy an umbrella. (Laughter) I once brought from Scotland a pretty fine silk umbrella. I went to a sister's funeral. Upon returning from the cemetery I had last pick. I looked in vain for my umbrella. The one that was left for me you wouldn't have picked out of the gutter. Ever since I have said never judge a man by the umbrella he carries, it may not belong to him. (Laughter)

Now I will hurry on. I promised the President that I would stop in the middle of a letter if necessary, because I know what it is to you as well as to myself to have good terminal facilities. I have a message I must give you and then hurry away.

The next part of the Master-Key is character. Ladies and gentlemen, when you show the products of your powers plus the powers that God gives you, such as light and so on, you look at that photograph and say, "There is character there." Whose character? You say the character, of course, of the person whose photograph was taken. Yet, but listen, your character, too, is there.

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We have a wonderful band at Camp Douglas. I said to the band master yesterday, "You cannot get the best music unless they put their soul into the music and you draw that soul out."

I am not ashamed to use the word soul to photographers. If you object to the word, get me at least one as good and I defy you to do it. It is something you cannot touch or see or weigh or handle. You look at a picture and you say soul; you look at a picture and you say character. Whose soul, whose character? Yours and his.

Character is a wonderful word. Sometimes we worry more about our reputation than we do about our character. Reputation is what the other fellow says we are, thinks we are, talks behind our back, maybe. Character is what God knows we are when we are all alone with Him in the dark. Character means to stamp, to make an indelible impression. In some little way I associate that word character with my mother's photograph. Character is a wonderful word, the very soul and center of the Master-Key.

I will ask you to let it sink in as you go back to your homes, feeling that you have been inspired and informed and helped and blessed. You are going to put your character, power and more into these likenesses. In Scotland they talk about photographs as likenesses, a likeness of So-and-so. This verse of scripture has crossed my mind so often in the quiet of the camp and elsewhere, "I shall be satisfied with thy likeness when I awake." (Applause)

Now I bring you to humor. If there is a man or woman who ought to acquire the gift of humor, it seems to me it is a photographer and next to that a preacher. (Laughter) You don't want to photograph a person with a long face, do you? So you dear men and women say, "Smile, smile."

Humor is a gift of God, and because humor is a gift of God, it is always pure and when it ceases to be pure, it ceases to be humor. (Applause) When it ceases to be humor, call it by an uglier name I won't mention because the ladies are here. In case I forget it, God bless you ladies. I am the head of the house, but my wife is the neck. (Laughter)

When you go back to the loom of life, tomorrow and tomorrow's morrow and take up the threads where you left off, you will need what I call the drop of oil on the hot journal, that is humor, making the wheels go. Oh, the drop of oil isn't everything, even in so many automobiles, but I tell you a drop of oil is all right in its place; so is humor. Let me change the simile. I regard humor as a shock absorber. Even again, a shock absorber isn't everything to an automobile, is it? No, sir, but it is something.

What state are you from, sir?

Voice: New York.

Captain Dorward: That is where my wife



discovered me. (Laughter) What part of New York?

Voice: New York City.

Captain Dorward: I held up my hand there and said, "I am an American."

You have some rough roads in New York State because my first pastorate was in the Adirondacks, oh, boy! (Laughter) As the shock absorber is to the rough roads so is humor shock absorbing. Let me illustrate. After I became an American I paid a visit to Scotland. I was saying goodbye to my sisters, tear-stained, sad looking, sitting in the train looking out of the window. I was shocked at the thought that I would never see them again. One of them has since died and I may never see the other.

When the train went on and I could see them no longer, I was all alone in the crowd. As I could see them no longer, a fine looking Scotchman came and sat beside me. He said to me, "Mon, did you ken the difference between the Englishman and the Scotchman?"

I said, "No, and I don't want to know."

He insisted. You know these rascals of Scotchmen insist. One once prayed, "Oh, Lord, grant we may be thus for Thou knowest we are very decided."

This Scotchman said, "I will tell you. When an Englishman goes out of the train he looks behind to see if he has left any of his baggage."

I was interested and said, "Aye."

"But," he said, "when a Scotchman goes out of a railway train he looks behind to see if anybody else has left any of their baggage." (Laughter)

Oh, men and women, you see humor is what the shock absorber is to an automobile. He told me other things I won't bother to tell you. He told me this: "Did you ever hear of the Scotchman that went home sober one night and his dog not knowing him bit him?" (Laughter)

He said, "Did you ever hear of the Scotchman who was found sobering up by the roadside one morning early. It is wrong for a Scotchman to be sobering at any hour of the day, but it seems to me it would be unpardonable for a Scotchman to be drunk early. Anyway he was sobering up by the roadside early when his minister came along. The minister said, 'Where were you last night to be in such a condition?' He rubbed his eyes and looked up and said, 'Sir, I don't remember where I was last night. I don't remember whether it was a wedding or a funeral, but, sir, it was a great success.'" (Laughter)

So when things don't go very well, when the advertisements that you heard so eloquently explained do not bring returns and things look a little blue, remember this drop of oil and remember the shock absorber. If after the hard day's work things are not going well and you are sad and discouraged and you know you will find a man on your way with a grouch,

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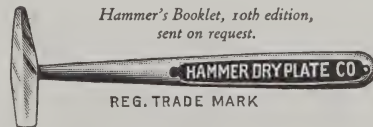
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a chip on the shoulder, no smile, no bit of humor, no friendly handshake, you go out of your way in New York City to not meet him. A man of the opposite kind you go out of your way blocks to meet. Be that kind of a fellow and I am sure you will get more trade the next day.

Now let me approach the fundamental known as initiative. I once officiated at the funeral of a good lawyer and I had not known him in his lifetime. Friends were saying before the service began all manner of nice things about the lawyer dead and in his coffin. That is no time to talk about a friend. I remember they said this about him. He was never a success because he lacked initiative.

If Monsieur Daguerre and others associated with your noble profession had lacked this fundamental, others might have come along, but we would certainly not talk about them.

I lectured to the master printers at the beginning of the year in Milwaukee on Benjamin Franklin. They said it was a pretty good thing, that is the lecture. I don't say that. There is one thing I don't think is true, not even in his own case. Franklin said, "Little boats should hug the shore; little boats should stay near the shore." As I think of Franklin's life, early struggles launched forth into the deep, I say there is a discrepancy somewhere. Jesus said, "Launch forth into the deep." That is initiative. I don't mean that you and yours should go up in the financial world like a rocket, because if you do, you will come down like a stick. I think you know what I mean.

Look at the industries of our fine Milwaukee. You will find Milwaukee is all right. I was once introduced in Kansas City to a large crowd of business men as the man that made Milwaukee famous. That isn't true. Look at the industries anywhere, or your own studio, go back to the early days, I mean when you began. It may have been in a humble way, but you progressed by a little initiative. I like that principle. Initiative—the beginning.

I hurry on; I am looking at my watch. I wonder if there is any photographer from Boston here? I don't want to make him mad. But a Boston man always called his wife crystal because she was on the watch. (Laughter)

I have two more fundamentals, ladies and gentlemen. The next I speak of is friendship. As a result of this convention, if nothing else, I pray that you will be drawn a little closer to each other in friendship. There is a great deal of friendship in some churches, in some fraternal lodges and in the business world. There is a great deal that isn't friendship at all, it is pure bunk, that is all. (Laughter) A friend is a man that stands by you when your back is at the wall. Stevenson, the great Scottish author was asked to mention life's most precious possession and without any hesitation he said, "Friendship."

As you cross the threshold of your convention, may I tell you a story that isn't true in honor of the best friends we ever had? The story is of an angel who came down from heaven one bright sunshiny day, roamed through the fields until the setting sun. The angel said, "Before I go back home to heaven, I will gather a few mementoes of my visit to earth." He gathered flowers of rare beauty, roses, and said "That is the prettiest thing I have seen yet." Then he went to a house that proved to be a home. (It doesn't follow that a house is always a home.) This house was a home. He went in carrying the roses and there was a cradle. Photographers, what was in the cradle? A babe, smiling, rosy cheeks. The angel said, "That smile of the babe is prettier than the flowers. I will take that, too."

Who was sitting by the cradle? Not dad, not the husband. He had to look after his studio. Mother was pouring out her love over that child. Wouldn't you like to get a photograph of that? I am sure you have often done that.

The angel said, "That mother love is prettier than the flowers and the smile of the babe, so I will take that, too." So he gathered the three and went to the gates of the city. He said, "Before I go in I will examine the mementoes." He looked at the flowers and they had faded. He looked at the smile of the babe and it waned, but the mother love shone in all its crystal beauty. He threw away the flowers and laid aside the smile of the babe and took to his heart the mother's love. As he went in through the gates of the city he shouted and sang, "Of the three things of the earth, mother love was the only thing that retained its fragrance from earth to heaven." (Applause)

You photographers have taken a photograph of that picture on the sensitive plate of your soul. Friendship is the most precious possession.

Lastly, perseverance. Monsieur Daguerre got but a trifle from his nation for that wonderful invention. That is only one-third of perseverance. He had not only to hold but he held on. That is two-thirds of perseverance. Lastly, he never let go. So you go back well informed and better informed of this wonderful art to a new take-hold to hold on, that is perseverance.

An Irishman died and was buried. You know they bury Irishmen and Scotchmen when they die and sometimes we would like to bury some politicians before they die. (Applause) Anyway, after the Irishman's funeral friends came and said to the relatives, "Did Pat die hard?"

"Yes," they said, "it almost killed him." (Laughter)

Some die hard and others are almost killed.

There is my Master-Key, ladies and gentlemen. I have been too long in the game to worry and wonder what you think about. I once heard of a preacher who was asked if he



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STAMP OUT  
TUBERCULOSIS  
WITH  
CHRISTMAS  
SEALS



*A group of children taking the sun cure to avoid tuberculosis*

THE NATIONAL, STATE, AND LOCAL TUBERCULOSIS  
ASSOCIATIONS OF THE UNITED STATES

mingled with the people after the service to hear what they said about the sermon. He said he did it once, but would never do it again. (Laughter)

Now I am going back to Camp Douglas and on the way I will be thinking of you and I will say, "I wish I had the chance again."

I have been too long a preacher and too long married to have any conceit left. (Laughter)

Ladies and gentlemen, the big thing isn't what you think of the Master-Key; it is what are you going to do with it. You go home and sit on your porch and talk to your key and talk about it and your wife will say, "What have you been drinking?"

You see your key is to be used as a Master-Key to open many doors. There is your door of opportunity. Is it locked? Is it barred? There is the Master-Key that will open the door.

I have seen the light from the headlight of some giant engine rushing through the darkness and I have seen the light come over the eastern hills in glory breaking the hazy darkness and thought it grand. I have seen the light that leaped at midnight and the storm-swept sky until clouds and darkness flashed into midday splendor fit for a photographer, but the most beautiful thing mixed with the brightness that flows and flows from the throne of God is the light and life and beauty of such people as you in your studios and elsewhere binding your heart and hand around the humanity and at last finding your blessed home in the blessed bosom of the blessed God.

Years ago, when coming to this country, in Dundee, Scotland, amidst the holy hush of the evening gloaming twilight, a friend and educator, a relative held my hand tightly and quoted a verse to me. It was vagrant to me, as I never heard it before. It so appealed to me that I said, "Say it again." There we stood, hand in hand, amidst the hush of the evening hour. This is what he said as we parted:

"Not in the sunshine, not in the rain,

Not in the lights of the stars untold,  
Shall we ever all meet again,

Or be as we were in the days of old;  
But as ships pass and go far out at sea,

Though I am richer than I am now, they are  
Not poorer I trust by me."

So when your worthy president wraps with his gavel on the table and declares this forty-second convention of yours closed and you grasp the hands of friends and look into each other's soul through the eye, you are the richer and not the poorer because you met here in our beautiful Milwaukee. God bless you, and use the Master-Key. Thank you, (Applause)



"I don't believe in parading my virtues."

"You couldn't. It takes quite a number to make a parade."

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## Little Personalities that Show why some Photographers are getting over so Big

FRANK H. WILLIAMS

A young, flustered mother, with a squawling baby, came into a western photographer's studio during the rush hour of a busy afternoon. The baby was yelling frantically and the noise very evidently was disturbing to the customers in the studio.

The photographer saw that something must be done at once if he was to keep everyone in the studio from getting on edge. But just what could he do?

A happy thought came to him.

"A crying baby makes a cute picture," the photographer told the young mother, quite loudly so that everyone in the studio could hear him. "If my other patrons will allow me I'd like to take your baby's picture right now. It would only take a minute or two."

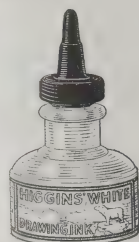
The other customers readily gave their consent, the photographer asked them to watch while the baby's picture was taken and then, after the picture was taken, the photographer made a definite appointment with the young mother to come back in the morning when he would be better able to attend to her.

All of this proved interesting to the other customers and satisfactory to the young mother and turned an unfortunate situation into a real booster proposition for the studio. Also, the young mother was very pleased with the crying pictures and ordered a dozen of them in addition to the dozen regular pictures she had planned on securing.

✽

Mr. H. A. Blank is the owner of a Western photographic studio that is going along splendidly and making a fine increase in business.

Of course, the splendid work which this studio turns out is one of the main reasons for its success but Mr. Blank's personality



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also has much to do with the success of the establishment.

Mr. Blank's personality as revealed to his customers is both practical and artistic and he keeps constantly saying this sort of thing to his patrons:

"I will not let you take any photos out of this studio unless you are completely satisfied with them and unless I am completely satisfied with them."

Not only does Mr. Blank keep constantly saying this, but he also lives up to this all the time.

The result is that he has acquired a splendid reputation for doing superior work and this reputation is constantly bringing more and more patronage to him.

✽

When a Western photographer went on a vacation trip back East, he took with him a complete list of the names and addresses of all of his customers during the past two years. And when he was east he had postal cards made up, showing his wife and himself in swimming in the Atlantic. These postals were then mailed back to his customers and each of the cards carried this sort of an inscription:

"IN THE SWIM AND ENJOYING OURSELVES. We're going to make a bigger splash than ever with new and even more artistic pictures when we return. Call on us when we get back."

The cards gave the approximate date of the photographer's return.

This little stunt cost some money, of course, but it created so much comment and business that it was well worth everything that it cost and more, too.

✽

"I never rush sittings through," said one enterprising photographer. "Having a picture taken is a very important event for the average individual and he feels that because the event is so important, a lot of time should be taken by the photographer in seeing to it that good results are secured.

"I have found that every time I rush a sitting through for an individual who

doesn't specifically request that I do things up in a hurry, I get into trouble. The individual doesn't feel satisfied with his pictures, no matter how good they are, and consequently it is quite frequently the case that the person whose sittings I have rushed through, doesn't come back again.

"On the other hand I have found that whenever I take a lot of time with sittings and make a big fuss over them, the customer is pretty well pleased, even though his pictures may not be anything wonderful. This is because of the psychological fact that the customer thinks because I have surrounded his sittings with so much importance, the results must be good.

"A long time spent with each sitting and making a fuss over each sitting, is the very best method I know of for making customers satisfied with the sort of work that I turn out."

Undoubtedly there is a splendid idea in this for other photographers who are seeking ways and means of pushing their businesses and of making customers perfectly satisfied with their work.

✽

"I don't know whether I want to have my picture taken or not," gurgled a not so young unmarried lady who came into a Western studio. "I'm not a prize beauty, you know, and judging from the pictures you show in your display case at the foot of the stairs, only really beautiful girls are photographed by you."

The photographer at once saw that he had a rather odd character to deal with. He saw that she was vain and yet keen enough to realize that she wasn't really good looking. And he also saw that she was quite eager to get her photograph placed in the display case at the foot of the stairs.

"The reason why you think that I photograph only beautiful girls," said the photographer, "is because I make all my photographs interesting. Everyone is inclined to feel that a person who has an interesting face is really beautiful. This is an odd fact, but it's true, nevertheless.

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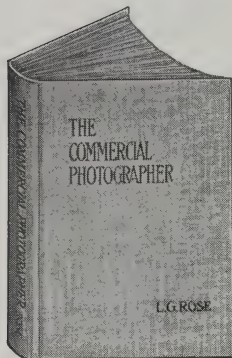


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By L. G. ROSE

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85 Illustrations



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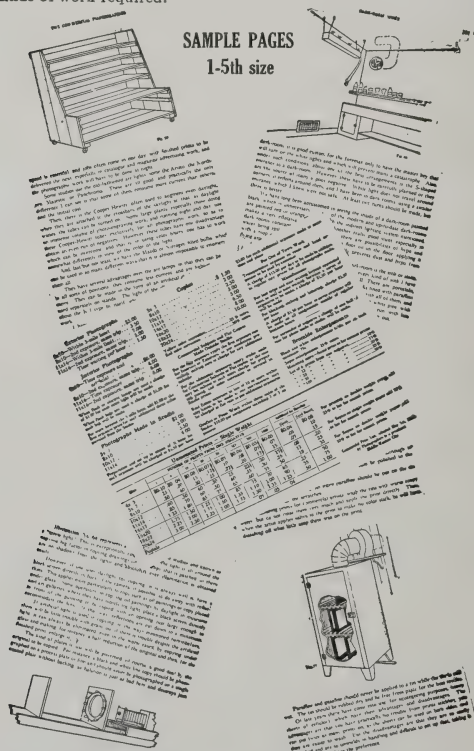
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Now, perhaps you're not a beauty, but you have a very interesting face and I'll be mighty glad to photograph you and, if you'll allow me to do so, it will be a real pleasure to place one of your photos in the display case at the bottom of the stairs."

Of course this line of talk made an instant hit with the young lady and resulted in her buying quite heavily from the photographer, whereas if he hadn't acted so diplomatically he wouldn't have secured her order at all.

It should be remembered that having a picture taken is really the result of egotism or vanity on the part of the sitter in many instances. Consequently anything the photographer can do that subtly appeals to the vanity or egotism of the sitter is a big help to him in getting more business.

✽

"I used to wear whiskers and long hair," said an enterprising Middle Western photographer, "because I was appealing to the most artistic people of my territory and because I thought that whiskers and long hair and a flowing tie and a smock instead of a coat would mark me as being artistic and make customers flock to my studio.

"But in those days when I was gotten up in that sort of a freakish style, business wasn't so good as it might have been. In fact it was pretty poor and, naturally, I set myself to the task of finding out what the trouble was.

"I finally came to the conclusion that the fault lay in my 'ame-up' as you might call it. People who came into the studio were attracted at once to my make-up and kept thinking about my make-up all the time with the result that they had not time or attention to give to the photos that I was trying to sell them. Also they got the idea that because I myself looked freakish my photos would look the same way. So I cut out the whiskers and the long hair and made myself look like a regular business man.

"Now my idea is to do nothing at any time that will distract the attention of cus-

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tomers from the pictures that I am trying to sell them.

"For instance, I never carry anything in my hands when talking to customers because I've found that when I do carry things in my hands, the attention of the customers is riveted on those articles and they give only casual attention to the things I'm trying to tell them. Everything in my intercourse with customers is neutral, except the things I tell them about the photos I'm trying to sell and except the pictures I show them. In this way I concentrate all the customers' attention on the business in hand and help my business accordingly."

And it is hoped that from these personalities various photographers will get good ideas and suggestions which they can use to advantage in pushing their own businesses.



## Getting All Their Business

FRANK FARRINGTON

Some of the people for whom you do work give you only a part of their photographic business. Perhaps they come to you for pictures of the children, but when they want their own pictures taken they go elsewhere. Perhaps just the reverse is true. Perhaps you do amateur work but are not getting the amateur work of some of the families who always come to you for professional jobs. Perhaps you have a lot of amateur customers who seem to think they must patronize another studio to get their own pictures taken.

The point is that when you have people coming to you for some work, you ought to be able to interest them and to do their work well enough so they will come to you for all their work.

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or a booklet printed that will serve to impress its readers with the fact that you are doing very fine portrait work, that you do not feature amateur work at the expense of the quality of your workmanship on professional jobs. An advertisement of this sort to insert with the completed work of the amateurs would secure their attention and serve to make them feel that they can profitably give you the work of that better and more profitable sort.

If you want the amateur work of the public, get up an advertisement that tells people that you have an amateur department and will appreciate having their business. This advertisement can be inserted in envelopes with proofs, with bills and letters, with finished work.

There is some advantage in referring to the amateur finishing part of your work as a separate department. That tends to give it a subsidiary position rather than creating the impression that it is the main part of the business and that portrait work is not your strong feature. By working both ways you will come nearer getting all the business of all your patrons.



## Potential Benefits from Radio Photographs

Radio experts have been busy figuring out the possible uses to which the wireless transmission of pictures might be put. The uses which they found were:

Making available pictures of events on one side of the Atlantic to newspapers on the other side on the day on which the events occur.

Enabling signatures to be sent instantly to prevent delays in waiting for signed documents by mail.

Sending facsimiles of any printed matter instantaneously.

Transmitting portraits of criminals across the Atlantic or to ships at sea for identification purposes.

"The value of transmitting pictures by wireless for the apprehension of international crooks is obvious," said John V. L. Hogan, a consulting engineer on radio. "It often happens that the police are able to trace a criminal to a ship and then are unable to do anything further until the ship arrives at its destination. If a photograph of the criminal is wirelessly to the ship on which



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the criminal is supposed to be he can be identified at once. It soon will be a common practice, now that its feasibility has been demonstrated. I think it will be some time, however, before printed matter can be sent by wireless photography in such quantity that it will be commercially profitable."

✱

Maps and geodetic plans are a prime necessity in scheming out work. Before buildings can be erected or railroads constructed, a layout of the land is absolutely essential. Furthermore, the maps must be correct, so that they may furnish minute detail. Now this entails much strenuous labor and great expense when the old methods of survey are employed.

New territory particularly presents great obstacles to progress and certain areas can be delineated only by perilous tramps through unexplored land. Thousands of dollars are often uselessly expended on account of defective return or no return at all.

Photography with its Aladdin lamp comes to the rescue, and in a thrice does better than the plodding theodolite can accomplish in weeks. Photography is not only the handmaid of the arts and sciences, but is the patient and efficient aid to social industry. In this present field it has become indispensable.

Aerial photography has now solved the map problem, and has been in use for all sorts of mapping long enough to have passed the experimental stage and to show its vast superiority over line maps. Not only is it displacing the line map, but is even being used extensively to make line maps for those who still want them. The main advantage of the photographic map is its completeness. Everything that exists on the ground is shown on the map, and experience has proved that those who are entirely unaccustomed to reading ordinary maps can at once grasp and understand the photographic one.

✱

"Are you sure these field-glasses are high power?" asked the lady potential customer. "Madame," replied the ambitious salesman, "when you use these glasses anything less than ten miles away looks like it's behind you."

✱

Mary had a little calf,  
It made her feel quite hurt,  
And that is why she never wore  
The latest style of skirt.

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## AS WE HEARD IT

O. Bruce is arranging to open a studio in Owensville, Ind.

The Coolidge Photographic Studio has been opened at 1308 Main st., Oconto, Wis.

James W. Dailey has established a studio at 17½ West Ohio street, Indianapolis, Ind.

M. S. Fishback of Pittsburgh, Pa., has purchased the Donnan Photo Studio in Fort Collins, Colo.

## :: :: OBITUARY :: ::

### GEORGE H. VAN NORMAN

George H. Van Norman, 63, one of the pioneer photographers of Springfield, Mass., and a man who won international note for his art photography, died November 24 at Springfield after a week's illness with pneumonia.

Mr. Van Norman is survived by his widow.

### FRANK MARIGLIANI

Frank Marigliani, 43, was stricken and died in his studio at 749 Bergenline avenue, West New York, N. J., on December 2, while preparing to take a picture of a customer. His wife was with him at the time, assisting him in his work. He was removed to the North Hudson Hospital when he was pronounced dead.

Acute indigestion is said to have been the cause of death.

### JAMES BAYNE

James Bayne, 75 years old, founder of the James Bayne Company, Grand Rapids, Mich., one of the pioneers in Michigan in commercial photography, photogravure and engraving, died on November 28.

In 1896 he organized the present company, of which he was president. He was credited with being the first photographer to successfully photograph furniture for newspaper and catalog cuts.

Mr. Bayne leaves his widow, one daughter, and one son.

### WHITING R. CALL

Whiting R. Call, who had been a photographer in Manchester, N. H., for 57 years without a break, died November 20, at 142 Brook street, as the result of a general breakdown, at the age of 85 years. Mr. Call had been able to attend to business almost to the day of his death, notwithstanding his extreme age. In 1867 he opened a photograph studio on his own account, and until within a few days he had kept steadily at that employment. He was probably the dean of New Hampshire photographers. He passed all through the different styles and processes of photography, from the old Daguerreotype stage through wet plates to the dry plate process. The excellence of his work had brought him a large and profitable business, which received the same careful attention that he paid to business the first day he started. Mr. Call is survived by his widow.



THE OLDEST PHOTOGRAPHIC WEEKLY IN AMERICA—Established August, 1907

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[TRADE MARK REGISTERED]

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636 Franklin Square (cor. 7th and Race Sts.) Philadelphia

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JOHN BARTLETT, Associate Editor

A. A. SCHENCK, Business Manager

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Subscriptions received by all photographic dealers in the United States and Europe.

Items of interest upon photographic subjects will be gladly received.

VOL. XXXV, No. 08

Wednesday, December 31, 1924

Price 5 Cents  
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## The Way to Achieve Success

We wonder whether the average photographic worker, average amateur as well as professional, is cognizant of the rationale of the processes by which he is enabled to exploit his artistic talent. As far as personal experience is concerned, we have not met with a single exponent of high art by photography, whoever gives the subject a thought.

If he would stop only a moment to reflect how impossible is all his effort to express what he calls the "personal equation" or "expression of individuality" without the perfected material and marvelous instruments and appliances handed out to him by the toiler in the laboratory and workshop, it might give him pause and moderate his

art enthusiasm, or at least tend to make him feel a little grateful to the scientific investigator who gives him the means of artistic control over his production. But if such an appeal to his gratitude falls on barren soil, might it not be salutary, even to successful issue in his exclusive exercise of the art phase, to make him realize that the lack of knowledge of the technique of photography is often the cause which militates against being successful, though he possess all the mechanical and chemical means so generously handed out to him.

We need hardly remind the present-day art photographer, that in order to meet and satisfy the demands of the critic of today, he must be a man of wider experience and of better culture than his predecessor of a quarter of a century ago. Photography, in common with other departments of the fine arts, has made phenomenal advance, and the untechnical artist by photography would be soon conscious of his limitations and his inability to bring out that art within him, if he should be constrained to use the old methods imposed upon the art photographer.

The knowledge, with appreciation of the present day status of art photography, is effectually weeding out the impediments



which persistently hindered progress. There are so many art photographers in the profession that one wonders were it possible to find one condescending enough to take a commission for the execution of something ordinary, without feeling that he was stultifying his dignity as a professor of art. This is the mistake so many make who start out in the profession. The attempt is laudable, but is the assumption honest? It must be taken for granted that reputation must first be made before one should presume to assume a virtue that he knows he is not possessed of. It is an insult to an intelligent patronage, who are naturally sceptical of advertised assertion of art ability. They are inclined to discount the insignia blazoned with self-credited qualification. Without reputation based on sincerity in production, the photographer need not expect success in business. Forethought is the mother of success. Business in any department of enterprise must be reared upon solid basis of principle. Yet how many there are who think, or act as if they thought so, which is worse, that photography does not claim anything more than the most ordinary attainment to insure success, if only widely advertised and well managed commercially.

The prevalence in the profession of this sort of invaders used to be a reproach to photography. It was looked on as a last resort by those who utterly failed in other enterprises. We are rejoiced to say this reproach has been removed by the entrance into the profession of men of culture and refinement who have taken up the profession as a choice, and we can point to such with pardonable pride. Here, it might be pertinent to ask, who are these successful ones and what has made them a success? We need not mention names as they are well known to you, but we may venture to affirm what is the cause of their success. Might it not be put succinctly thus? "Be careful and assiduous, study of all that pertains to your art and be a lover of the art for itself. For the more assiduous we are in the study

of the art, the more we appreciate the worth of that study to advance our art."

When we discover a man who enters the profession for his love of it, more than for the expectation of working it for all that it is pecuniarily worth till it runs dry, we feel assured that such a man will win a reputation on principle and become a successful business man sooner than by the more sordid means. What is the history of any successful business man? Is he not the one who sets out with intention and determination to furnish his customers with the best he is possible of, the one who has their interest as much as his own at heart? Many a professional begins business well enough, with laudible endeavor, but how soon he lapses in interest, or is tempted into devious ways to accumulate profit, and is not this loss of interest in his work due to the falling off of his love of the art itself?

If fee is first with the man, money will be his master, and a master who will soon lead him into devices which best accomplish selfish ends, and his profession deteriorates. The photographic profession is degraded by all who take it up with no other motive than to use it as a means for getting easy money without thought of the injury thereby done to the profession.

\*

### What Does the Public Want?

Success has been achieved by offering the public, not what they wanted, but what the photographer wanted to give them. Failure has, more often perhaps, followed the same policy, and the safer course appears to be to give the public what they want.

The great obstacle to be surmounted is the uncertainty as to what people *do* want. As regards portraits, the locality is about the only thing offering a clue to the taste of the potential clientele, for wealth and education, the two things which greatly influence taste, are largely sectioned out in varying degrees in different localities.

The following experiment, carried out by a photographer who was strange to the

locality of his studio, shows how hard it is to gauge public taste. A disinterested person, having no knowledge of or connection with the business, but stationed for the best part of the day within earshot of the studio cases, was asked to report all that she overheard referring to the specimens. The cases at the time were full of matt black and whites of rather soft focus.

The first report was of two well-dressed young ladies, who opined that "they'd look nicer with a gloss." Soon after this, another spectator commented that the "hair isn't very plain and there are no backgrounds." So on the chance that these were representative opinions, a selection of pin-sharp black and white velvet-surface prints was put in. Only one remark was reported: "They are very nice, but you can get this sort of stuff at ——" naming a studio two miles away!

Soon after this a sitter asked why the studio did not "finish them off in brown." On being told that sepias were always obtainable and were even at that moment on view, she expressed surprise, saying that she did not think sepias were done, because she had seen some black and whites in the case!

So the next move was to try a sepia show by itself. The watcher almost immediately reported that some friends of hers had commented: "The photographs were beautiful, but really no better than those at ——'s." The studio named was a long way off. Someone else said the work was too dear. The price, by the way, was lower than that of other studios, and the work was all done by experienced hands and with the best British materials.

The next move was to show a set of men's portraits. This actually produced a crop of flattering remarks, but no obvious results. When the cases had been changed again, some men were heard to remark: "They seem to take only women and kids here."

Linen surface was described as "like lovely oil paintings," and also as "funny

streaky stuff." One portrait was condemned for being both "too light" and "too dark," opinions which rather suggest that price-cutting services in the vicinity had ruined the public taste. Sulphur-toned sepias did seem to be appreciated, praise without blame being their share. But many people wanted them at even lower prices than black and whites were getting elsewhere.

An assorted collection of colors and surfaces also met with no loud disapproval, but the owner soon scrapped it as being too uncertain and disjointed. He is now asking everybody: "What the —— do the people round here want?"—THERMIT in *The British Journal of Photography*.

\*

### Sepia Prints for the Amateur Finisher

J. R. HALL

I am convinced that there is a future for the sepia print as a special, or even a stable line for amateur finishers. The sepia print has three strong points. It is liked by the majority of ordinary human beings, it is permanent, and it is a thing which everyone cannot make. Any "finishing" merchant can turn out black and whites. Any amateur can make them for him or herself. But not sepias. The professional who caters to amateurs and gives good sepia work is in a class by himself.

Another thing, ordinary trade printing of amateur snapshots tends to encourage rush and low prices. For sepia prints reasonable time and better payment should be obtainable. They are a shade nearer the level of studio work.

After many trials I have evolved a method of making sepia prints which seems to offer certainty with facility. It is not new, being but a modification of the accelerated toning method which has already been published. The modification however has proved an advantage, and I find that the majority of emulsions will work and give nice colors with but the

merest deviation from an average rich brown.

The nice point is the printing. Prints for toning must be of a certain nature. They must be reasonably strong and contrasty, but the strength and contrast must not be gotten by forced development. Careful choice of grade of printing paper, careful adjustment of the bromide content of the developer, and careful exposure, are essential for a run of good results. But the habit is a good one to acquire for any kind of work, and once gotten into, will repay the initial trouble if there is any.

If all the prints in a batch are for toning, I use a "fixing" bath of hypo and alum, made up with barely warm water, not hot. If black and whites also are being made, I have a separate fixer for them, composed of plain hypo or acid hypo, according to the paper in use. The alum fixing bath should contain about  $2\frac{1}{2}$  ounces of hypo and  $\frac{1}{2}$  ounce of alum to the pint, but I must confess I usually guess the weights with no evil results. The prints must be well turned about when first immersed in this bath.

After fixing, the prints are removed to a bath of lukewarm water containing half an ounce of pure concentrated hydrochloric acid to the print. In this they are well

turned about for a minute, then dipped one by one into the fixing bath again, and brought back to rest in the acid. If speed is a consideration, a bath of warm or hot water will expedite the toning, but the prints can safely be left while another job is done. The toning time varies with different emulsions. It is also effected by the time of development, forced prints taking long to tone. It is in inverse ratio to the exposure of the print and the temperature of the final bath. I have toned prints on mechanically hard paper in as little as a minute, the final bath being boiling water. I usually leave them in a cold acid bath for a few hours or overnight.

After toning this way, the prints need a swab and five or ten minutes washing. If the emulsion is a mechanically soft one, hot drying may be risky; with some commercial papers, drying can be made as rapid as with black and whites.

I see I have overlooked an important point. In the case of a final bath of warm or hot water, the prints must not be taken from the acid until the latter have turned decidedly cloudy. This is the sign of sulphurization, and prints removed before it takes place, will tone, but there is no saying when.

## Their Christmas Money

FRANK FARRINGTON

Many people around you have received gifts of money for Christmas. For most of these people this money is a sum to use as they wish, without paying to its expenditure such careful regard as they may have to pay to their usual spending.

You have a chance to get them to spend some of this Christmas money with you for such photographs as they have long wanted and, perhaps, have not been able to afford.

It requires a reminder of some sort to start these people on their way to your studio. You must put into their minds the

thought of using the extra spending money for photographs.

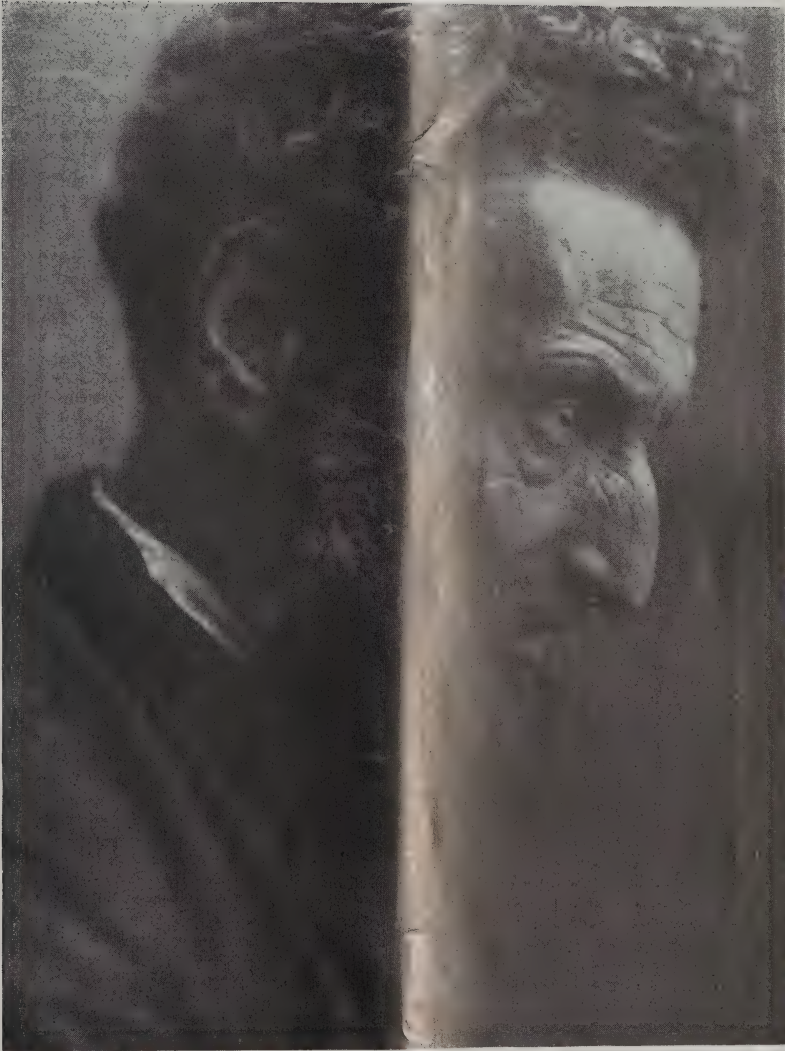
You have no means of making up a list of people of this sort in order to send them a letter, but you can remind them in other ways. A large card in your window display or street sample case may suggest to them:

MONEY FOR CHRISTMAS?

Now You Can Afford Those Fine  
Photographs of Yourself Your Friends  
Will Appreciate

Or a newspaper advertisement:  
While You Have Money





Minna Keene, F. R. P. S.

"THE WANDERING JEW"

From the exhibit at The Camera Club, New York and the Smithsonian Institution, Washington, D. C.



"ZULU MOTHER"

Minna Keene, F.R.P.S.

From the exhibit at The Camera Club, New York and the Smithsonian Institution, Washington, D. C.

Did you receive a gift of some money for Christmas?

You have for a long time wished you had a really handsome photograph of yourself.

Your friends and family are anxious to have one.

There may be someone who would rather have a fine photograph of you than anything else in the world.

Now is the time to have it taken.

We can give you prompt personal service and guarantee you a picture of which you will be proud.

There are people to whom you owe it to have your picture taken.

Don't wait for a more convenient time. Don't wait for any reason. You do not need to "dress up" to get a fine picture. The most satisfactory photograph is the one that shows you as you are every day—as people know you.

It is always a mistake to feel that there is no use trying for business in the weeks immediately following Christmas. Business is there for the photographers who will go

after it. If business is harder to get, all the more reason for trying hard to get it. It certainly is no time to stop advertising and weaken your appeal just because the season makes people more difficult to interest.

Business does not stop because the Christmas boom is past. There continue to be people who want photographs, and people are susceptible to an appeal to have them made.

When your automobile strikes a stiff grade in the road, you don't give the engine less gas; you give it more. When you come to a period when it is up-hill work getting business, you ought to supply more power, not less.

✽

Cummings Laboratories is now merged with Duplex Motion Picture Industries, Inc., Sherman Street and Harris Avenue, Long Island City, New York, and all photographic chemicals which have been sold under the trade name of CUMMINONE will hereafter be manufactured and distributed by the Duplex firm.

Mr. John S. Cummings will be charge of the chemical division and will consult with Dr. Alfred B. Hitchins, who is now the head of the Duplex Research Laboratory.



*Photo made by M. F. Weaver*

Banquet of the newly organized Los Angeles Photographers Club, held at the Mary Louise Tea Rooms where one hundred and seventy-two attended



"PROGRESS MEANS SUCCESS"

# ASSOCIATION NEWS

Published under the authority of the Board of the Photographers' Association of America,  
under arrangement with the publishers of Abel's Photographic Weekly  
and the Bulletin of Photography

S. R. CAMPBELL, JR., Secretary, P. A. of A., 722 Bond Building, WASHINGTON, D. C.

With Christmas out of the way, we feel as though the year's work was about done and we could sit back for a few deep breaths before starting in on 1925. The membership list by states, which will be published in January, will show a marked increase in the total over that of 1923 and if we are not badly mistaken, 1925 is going to see a still greater increase, due to the campaign of the Commercial Section, started last September and plans of the Association in general, which will be released right after the Board meeting.

We can think of no better time in the year to call to the attention of the profession, the two funds which are being solicited by popular subscription. What an admirable time to send that check to Mrs. Howard D. Beach, chairman, Women's Auxiliary, P. A. of A., and help her complete that \$5,000 refurnishing and equipment fund for the School of Photography. The ladies have

been working hard to raise the total amount before the middle of January and are looking for the small donations from the many to accomplish the final step. Just mail them to Mrs. Beach, at 467 Virginia Street, Buffalo, N. Y.

The other fund, the Julius C. Strauss Memorial Fund, is still open for receiving donations from friends of the late St. Louis photographer. With the amount received, it is intended to purchase a suitable memorial to be erected at the School of Photography at Winona Lake, Ind. Contributions to this fund should be mailed to the General Secretary, P. A. of A., Bond Building, Washington, D. C.

And last but not least, why not a New Year's present to yourself in the form of a membership in the P. A. of A. for 1925. Pin your check to the application blank below and send it in at once, to get the full year's benefits.

A HAPPY NEW YEAR, Everybody.

Subject to Approval  
of Committee on  
Admissions

## 1925---MEMBERSHIP APPLICATION BLANK---1925 Photographers' Association of America

722 Bond Building, Washington, D. C.

I do hereby apply for Active (Associate) Membership in the Photographers' Association of America for 1925 and hereby agree to support its constitution and by-laws, observe its code of ethics, and in every manner promote the welfare of professional photography through the city, state, and national branches of the Association.

Name ..... Amount herewith, \$ .....

Address .....

City or State .....

### CHECK HERE

Active ..... \$10.00  
Associate (Employees Only) ... \$3.00  
Associate (Mfrs. and Dealers) .. \$2.00

\*See Note

\*Dues: Active members, \$10.00; associate members, \$3.00 (manufacturers and dealers, \$2.00). Dues must accompany application and are renewable annually in advance. Make checks payable to Photographers' Association of America.

\*Active Member: Any owner, part owner, or manager of a studio, or any professional photographer actually engaged in photography.

\*Associate Member: Employee of Studios not included in active membership and Amateur Finishers.

To aid in establishing a more thorough record, Active members will kindly check ONE of the following classes:

1. PORTRAIT .....
2. COMMERCIAL .....
3. PORTRAIT and Commercial .....
4. COMMERCIAL and Portrait .....
5. AERIAL .....

Active members are entitled to one of the following magazines FREE OF CHARGE for 1925. Check the one you want.  
.....ABEL'S PHOTOGRAPHIC WEEKLY. ....BULLETIN OF PHOTOGRAPHY. ....CAMERA CRAFT.

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## "Finding the Cost of Photographs"

*A Talk given by Ed. Schaesgreen at the P. A. of A. Convention in Milwaukee*

How many of you folks have heard this demonstration or something similar to it at the Kansas City or Missouri Valley conventions, West Baden or Des Moines? Hold up your hands. Oh, there are probably twenty of the audience of 160 or 170 who have heard it.

This convention has only given me an hour to perform in. The other conventions have given me three to four and five hours. Therefore, I won't take much time in telling the men what wonderfully fine looking fellows they are, those who are tall, and how fine looking the short, chubby fellows are and how homely the real homely fellows are. Some of us fellows, you know, were unfortunate. The good Lord busted the model after he made us, because we certainly do take the cake when it comes down to the other side of things.

Friends, all the way through, from what I gathered yesterday, this has been one of the finest conventions that the photographers have held. So far as I am concerned, I believe the spirit at this convention has been the finest of all. I have been to many conventions of many different lines of industry and I never saw a prettier party than that held last evening. (Applause)

Here is another thing about photographers. It was told me this morning that down on one of these corners the proprietor of the place said, "Vass the matter mit you fellows? Nobody comes in to get a drink." That is the finest compliment to you in your profession that could be made. Let's see to it, friends, that wherever we go we will have that kind of a reputation always for the photographic profession.

In order to stick close to the mark, I am going to do something this morning that I very seldom do. I am rather disorganized I guess. I am going to work from notes a little bit, because in an hour's time to sum up the work of eighteen months among the photographers, most of the work being done by correspondence

out of some seventy-two studios, and get that result to you so you will understand exactly the business conditions that prevail in your profession, is a big job. Therefore, we will only touch the high spots, but I hope all the way through I will be in a different position than the young fellow was that called on Mary. Mary's little brother came along one day and said to him, "Ethel told me yesterday that you were a born politician."

That interested the young fellow. He felt sure he would land in the White House and take his little sister with him as the first lady of the land. He said, "Is that so? Why?"

"Well," he said, "Mother asked Mary why it was that you were so much like a politician and Mary said she didn't know, except it was that you sat around a whole lot, did a lot of talking, but really never came to the point." (Laughter)

Now, friends, here this morning, I hope that we will get right to the point. I am going to review a little bit, some of the work that has been done in the other conventions. How many of you folks here believe in a square deal? All right, now we will come over here and put the base line. We always must have a foundation and the foundation under this great building is *some* foundation. Under business foundation we must have truth.

That is the truth that we have found out of our service to seventy-two studios by correspondence. When we have the truth we have loyalty. We must be loyal and you folks are loyal not only to your own business, but to your profession as a whole. Then we have harmony. We have a capital H to represent harmony. You folks who drive a car know what it means when the carburetor doesn't work. You know what it means when the air pops out of the tires. Harmony has been destroyed. Therefore, it is impossible to get service out of the old car.

Those principles hold good in your business,

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in the business side of photography as they hold good in foundry or machine shop work, in operating a store, a sheet metal plant or an old dump, I don't care what kind of a business that dump may represent.

Next, when we have founded ourselves, put ourselves on the foundation, then we come along, those of us who are executives and those of us who are employees, but who want to be executives and we have then the first or base line of that thought of being an executive—vision. Then that means courage. I will take any man or woman out of this audience or anywhere, out of any plant, who has a vision and courage and not so much of education as we would like to have them have possibly, and I will get a real, first-class executive out of them so that they will go on and in an aggressive way put across their business and, no matter what happens, they will always be resourceful and can never be cornered, never be licked.

I have been studying photography on that basis, friends, and the photographic game, and I am going to talk the truth to you just exactly as it has come to us through the mails. Of all the people we have tried to conduct correspondence with, *the photographers are the top notch in not answering their mail.* (Applause) We have had three people who sent in their money for the report on their business and their report was not complete and we wrote and wrote and wrote for a little more information, whether they didn't have it or not, I don't know. Finally we had to go to work and get out the report without that information.

As a business, photography can be run exactly the same as any other business, but I find through these questionnaires that the photographer is pretty much, in fact he is ninety-nine professional and about one per cent keen on the business side.

These surveys were made up of a series of questions that in all total, with the sub-questions, 150 or 160 questions. The purpose of the survey was to find out the leaks and losses in your studios, not a profit and loss statement or a statement of assets and liabilities, but of leaks and losses.

If you folks can just get yourselves together and think of your business as you would of one of your loved ones who had an artery cut and was bleeding to death and can see your business as you see the individual with the bony structure, that is your equipment; with the fleshy structure, that is your accounts receivable and the merchandise that changes all the time the same as the fleshy structure on us changes; and the heart and arteries and veins and blood in them is your treasury, your bank account, your accounting system and your cost system with the money going in and out, then you can look at your business and pick out your nervous system, the employees in your plant, it matters not if it is only yourself and mother and daughter or son, that is your

nervous system of that institution. There are just those four divisions. If you study that business and see the arteries that are cut and bleeding and then get right down to brass tacks, what do you do? Supposing we went out here and found a man hit by a street car and a leg cut off. Would we count the money in his jeans? Would we find out whether he pays his bills? Would we find out whether he has a loud voice? Maybe he is showing that. No, we would go right over quick and apply first aid to save that man from bleeding to death.

Friends, we made seventy-two surveys of the leaks and losses, the items that you men and women overlook so easily. By the way, the other day a letter came to my desk from a lady who operates a photographic studio and she said, "Mr. Schaesgreen, we feel there is something the matter in our little studio. I have been eleven years in the photographic business. I have worked day and night and outside of the smallest kind of a living I haven't made any money yet." She hasn't come in yet with her questionnaire. But here is what those seventy-two questionnaires show, that these leaks and losses are 18¾%. Leaks and losses equal 18¾% of the total volume of business. In other words, out of every hundred thousand dollars worth of business done in the photographic studios, there is \$18,074.50 worth of leaks and losses that you never think of.

If we could have had several hours here, I would have come prepared with a stereopticon and slides or big charts that show this thing in a lot better way, but the time won't permit that.

These leaks and losses reduce the profit, the supposed profit that the studios had 37½% out of every ten studios. In other words, the supposed profit fell away down to 37½% when you applied the acid test to your business.

This survey gave only two studios out of every ten a net profit on the sales per dozen of photographs of from 28c to 97c a dozen. The supposed profit was from 28c to 97c a dozen.

These questionnaires came in from the little fellow out in Nebraska, from the fellow in Missouri, over in Indiana, from as far south as Louisville, from as far north as Fargo, N. D., from the little fellow up to the really big fellow employing eight or ten people with a volume of business from \$61,000 down. That was the largest volume we got. So further on we will show you what a small studio with one fellow and one employee, the proprietor and the employee, does and we will give you the facts and figures on that one studio which is about the average. Instead of having 18¾% leaks and losses, he has over 20%. This is just the average out of the big and little ones. It isn't true as to your particular studio. These are just general averages over those seventy-two studios. That is what two out of ten get.

(Continued on page 847)



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# Building Good Reputations

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Improve your photographs. Increase your business. You'll boast of satisfied customers when you have used this device. It's a Bird!

ONLY \$2<sup>25</sup> POSTPAID



Substantial wire cage. Size, 5x7x9½.  
Moves and sings by means of a clock-work device.

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Here is what the other eight out of ten get, they have a loss of from 71c to \$3.89 a dozen.

Do you know when we got this stuff together and saw the final figures, we could hardly believe it ourselves, but the questionnaires and each individual report, as it was worked through and through, showed us some conditions of certain plants that I don't see how they stay in business. The survey showed that four out of ten studios are selling from 48c to \$1.62 per dozen under their own costs. That was the reported figure to us. There was nothing at all about leaks and losses, just what they had written down for us as being their total cost.

Four out of ten studios are selling their photographs from 48c to \$1.62 a dozen under their own cost. This was under their selling price. They are not getting back all of their own reported cost to the extent of 48c to \$1.62 a dozen.

As I said, these figures are from the average of seventy-two studios. I was in hopes that we would be able to come to this convention with figures averaged up over 150 or 200 or 300 or 500 studios to find out a better average, and then have them grouped, the one- and two-employee studios, the three- and four-employee studios, and so on, and then on up by grades so that if this gentleman here operates a studio with six employees besides himself, he gets a better idea of that particular size of studio. That was what we wanted. Maybe next year we can do that.

There are two ways to find out what your own cost is per dozen, so far as your bookkeeping system will allow you to go. How many here do keep an accounting system that you are not ashamed of? How many of you keep an accounting system that you are ashamed of? Friends, when you have kept an accounting system that is only one step. I am going to ask Mr. Brakebill—he isn't the only gentleman here whose name I know, but he is in front where, if he wants to stand up and answer he can—if I send him out for some oranges for the ladies and he pays 99c for three dozen oranges, how much a dozen do you pay for them?

Mr. Brakebill: Thirty-three cents.

Mr. Ed Schaesgreen: All right, you see we kept an accounting system on that 99c; we kept a count system on the number of oranges we bought. You folks have told me about your accounting system. How many of you do not keep count of your dozen output? Let's see. That is fine. That is right in keeping with the other. Do you know that out of the seventy-two studios only about sixty-one or sixty-two do not keep count? Think of that! Why, the street railway company has to keep count of the passengers they pull. Uncle Sam says through the Interstate Commerce Commission that the railroads must keep count of the passengers they pull, the tons of freight they haul. In your business you don't know the number

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As part of our SERVICE this year we are furnishing gratis to all users of our pockets, a set of snappy window cards in two colors. Our copyrighted designs are trade pullers. Write for Samples today.

**The Art Press, Adrian, Mich.**

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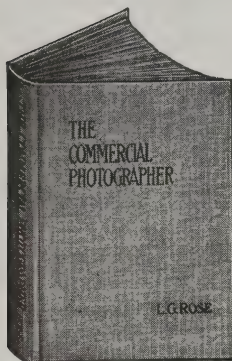


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By L. G. ROSE

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85 Illustrations



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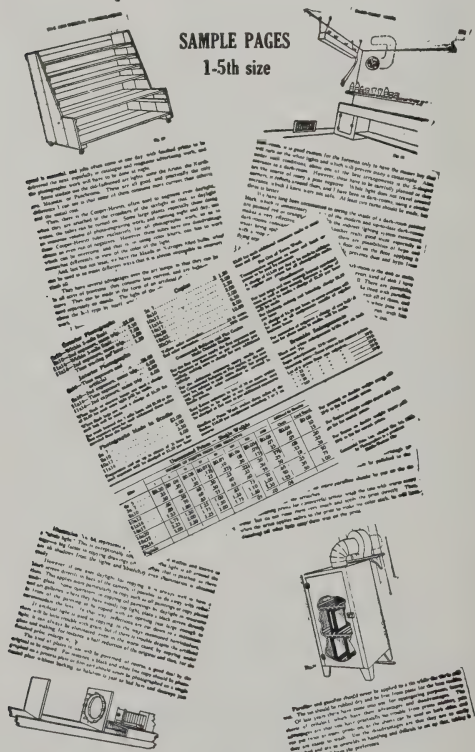
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of dozens that you produce in a year, in two years, in three years, in four years, so that you can go to work and have it charted like this. In our little old printing plant we have nine years' records, we know the operation that every individual as well as every machine in that little plant did. We have it charted. We can look at it for nine years back.

The first of this year, friends, I took over a printing plant that eleven years ago out in Iowa put in our cost finding system. There was a father, two sons and a son-in-law running it. A family row had started some three or four years before we got in there. It persisted and persisted and we couldn't get very far with the work. Every year they had me go back and paid me the fee. There was only one thing that could be done. The mental attitude was wrong. I am wondering if the mental attitude of the photographers on the business side is wrong. It went along and went along and I went back finally three years ago and said, "Gentlemen, there is no use of my coming back here and taking your money any more until you do the thing that you don't want to do. You know what I mean."

It ran along for another year. That thing was done. The old gentleman was almost seventy-five years old. This last summer he wired for me. I went to that city. He said, "Ed, I am on towards seventy-seven years old and the thing has happened that you said was going to happen. We will give you folks a contract any way you want it to run and operate this business." The business had dropped from pretty nearly \$300,000 a year to less than \$100,000. We had creditors to go against, the bank to go against. I traveled all through the East. I met the creditors. They said it was no use to save the institution. They said, "Why not put it in bankruptcy and bury it and forget it?" I got them all to sign up. We have a lease of life for four years and three months. So far the daily reports have shown progress. Just before I left Minneapolis, the reports came from that plant and showed the business this year has gone forward fifty per cent over last year. We have got that organization turned around towards profit.

Your photographic studios and the profession at large can do the same thing.

How many of you folks here do not count the number of dozens that go through your studios? All right, please, when you go home start in to count the number of sittings. How many of you do not count the number of sittings? There are a lot. Count the number of sittings, count the number of negatives. How many of you do not do that? Oh, my, almost everybody, not everybody, but fifty per cent of you don't. Of course, maybe there are employees here. I had forgotten about that. I thought I was talking altogether to studio owners. Maybe the record isn't as bad as it might appear from the platform.

Count your sittings, your negatives, the number of prints you make and number of dozen you sell, then you can do this. Here are your dollars over here, and if you make two dozen in a year and sell them, divide that thousand dollars by two and it costs you \$500 a dozen.

Now, then, we will pick out a studio with the proprietor and one employee that produced 1,260 dozen.

Mr. Harris: May I interrupt you a moment? Will you not speak of orders instead of dozen, so many men sell three and two and one?

Mr. Schaesgreen: You are right. Since you asked the question, how many of you do not keep a record of orders? Let's see your hands. How many of you do keep a record of orders? Well, now, you know that a good fifty per cent of these studios that reported told me that they didn't have any records of orders by count. In answer to the question of the number of orders you produce, about fifty per cent left that blank. So then the only thing we could do was to take what they guessed, because in reply to that question of the number of dozens you produce and sell, we got more out of it than we did from the number of orders. Therefore, we could only get together the sold article. They sold 1,260 dozen. The 1,260 dozen brought this little studio \$8,760.50, not a very big volume, but the studio was one of the average small studios. How many of you here do a volume of about \$8,000 to \$10,000 worth of business? There are about eight or ten out of this audience. How many do up to \$12,000? About the same number. How many do up to \$20,000? Not so many. How many of you do less than \$8,000? Well, almost as many. So maybe we hit the average about there, friends.

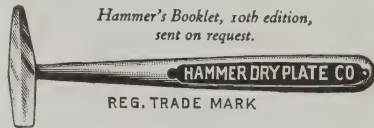
This studio reported as its cost on their questionnaire—they totaled it themselves and we proved it, their additions were correct—\$8,471.75. They have a small loss there on the sales price per dozen, that is the dozens divided into the \$8,750.50. By the way, that didn't include mailers or anything of that kind. They seemed to have that record in pretty good shape. That cost per dozen or sales price per dozen is \$6.95. Their cost per dozen on their own report figured \$7.12 a dozen.

In analyzing their answers we found that the leaks and losses in that little business were such a failure to take care of interest charges, depreciation, spoilage of material, and things of that kind according to the amount of material they used in that little studio. We will come to that later.

Their leaks and losses as found were \$2,850.92. That man took \$750 a year salary. Is there anybody here that takes much more than that, \$800 or \$900 a year? (Laughter) Maybe we don't want to hold up our hands. When you are paying your money to get a report on your business, you want to know the truth, don't you? Now I set him down at \$1,200. How many of you would say he was

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at least entitled to \$1,200? We took the difference of those amounts and that is part of that cost. There isn't time to go into all of these cost items like we did at Minneapolis, Kansas City, West Baden and Des Moines.

This is the result of the seventy-two surveys that came to us. The loss per dozen is 70c a day. That isn't very much, but that 70c a day added on to his salary makes quite a difference. Don't you see what he could take home? Friends, the photographers aren't much different from a lot of other business men, so don't feel bad about that.

The reported cost here as against the sales gives us a loss of \$211.25. If you had that figure alone added on his salary it would be worth while.

I will take up another phase of how to continue this work in your own studios. Group all expenses in your bookkeeping system of a like kind. For instance, you rent floor space, you heat floor space. If you follow that method and then divide by your dozens you get a cost per dozen. If your floor space costs \$150, make one division and save a little time on that. When it comes down to interest, handle it in the proper manner. Let's see how many of you here figure interest on the investment you have in your equipment? A good many. How many do not figure interest on the merchandise on your shelves? How many have accounts receivable on the books and do not figure interest on them? How many have a bank balance of \$100, \$200, \$300 or \$500, or even \$1,000 all the time and do not figure interest on that?

Now the amount of money in those seventy-two plants with those investments is a big figure and I would like to have the interest per year on that. I don't care how small an item you have in that investment; you wouldn't let anybody, your best friend hardly have that much money for use free of charge. Why let the whole community have it? Why not be business men and stand up straight and go up and down the street and say, "I get interest on my money, too, the same as the banker"? That is what you fellows and ladies want to do.

The rent on this place was \$480 a year, maybe that is pretty strong, but sometimes fellows get strung up like this particular plant I was telling you about a moment ago. They are paying a rent that is almost a third more than they should pay and I am trying to get away from that lease, and I am going to get away the first of the year if there is any way to do it. They can't afford to pay that rent. It is a hold-up game.

The rent here was \$480. The heat to heat the building was \$150 a year. That is what he said. I don't know whether it is too much or too little. Those are the facts he gave me. Total that and you will get \$630. Dividing that by the 1,260 dozen of pictures, it is 51 $\frac{1}{2}$ c a dozen.

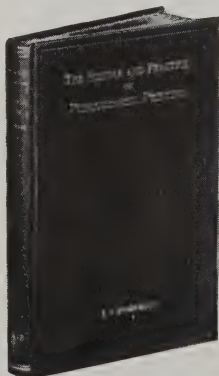
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I am showing you these little problems so that when you get home you will open up an account book of the things as they go through your studio, and then if you haven't an accounting system, open that up. If you have to pay somebody to come in and start you right, it will be a good investment. Don't do this, open your books and say two times two equals five, because when you do that you are all wrong. You haven't got the right answer, and if your books aren't opened right, you can't get the right answer. Open your books, spread out your accounts as far as you wish, bearing in mind to keep things of a kind together. For instance, in selling you have a receptionist charge, you have advertising, maybe you pay commissions, maybe you sell by the coupon method, whatever that sales method is, get all those groups together, get your total and make your division.

In our efficiency work, in our cost work, we don't falter at the smallest kind of detail. Why? Because in those fine details they point a way in around here. Here there was a \$3,000 a year leak, we got it at last. That is the only way you can cut those things out.

I said we would speak about the investment in that plant. This little plant had an equipment investment of \$2,350—not very much. It had accounts receivable in that little studio of \$465. Good folks came in, had their pictures taken, went out, took the pictures with them on

time and the money didn't come back. They had an average bank balance reported of \$200, with ten over-drafts during the year. We set an extra \$50 on there for the over-drafts. The merchandise on hand in that studio was \$800. The total investment was \$3,856 and at six per cent amounts to \$231.36.

How many of you, if you had \$3,800, would like to get a straight six per cent all the time on your investment? Sure, you would, of course you would. You know we go to the savings bank and put our money in there at four, and four and one-half per cent, but we let the whole community sometimes have the use of a great big fortune in the larger concerns and never think of charging them a speck. How are you going to get that back? By simply studying your accounts and accounting system figures so you will find out how you can sell and produce two dozen where you have been selling and producing one dozen.

I kept the merchandise down in this particular plant in Iowa. There were certain things they had been buying in large volume each year, that is \$1,000 worth or more, a certain piece of braid, for instance. So they were all out the first year I got there. Along in the spring they had calls for certain products that called for that little braid. An order came in, they got scared. They said, "We will have to place an order."

I said, "How many yards will it take?"

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"Not very many now, Mr. Schaesgreen. A little later we will need a lot of it."

"How many yards will this take?"

"Forty-two yards."

I said, "Go to the five and ten cent store and match it up and buy it."

They nearly fell in their tracks. We have bought \$360 worth of that stuff from the five and ten cent stores and jobbers around in that city where we could pick it up. I haven't \$700 tied up.

Money invested in your business and idle in the shape of lenses that are over here somewhere (showing chart) and never used, and a camera or two or three cameras never used, is just like clots in the blood of the individual. When a clot forms, look out, something is going to happen. That is what happens in business. Every once in a while there is a failure.

How many of you folks here want to be failures? Let's see how many we have here that want to be failures. How many would rather be successes? That's it.

I have been working in Fargo, N. D., Omaha, Kansas City, Galveston, the state of Maine, in Louisville, Frankfort, Ky., Philadelphia and Baltimore, big and little cities. I got into one plant where they didn't have this kind of records. There were two brothers in business. I found the worst kind of a mix-up. Fred said his idea was right and Bob said his was right. That was the situation. We got started and about the third or fourth day I came in and there was one brother knocked back in the chair, his collar pulled off and his eye shut and black. Over there was the other brother. This was down in one of our good southern states where they go sometimes at things strong. One brother was pretty nearly knocked out. Those brothers today are friends and are doing business together. It was my job to go in and take those two boys gradually, lead them around two, three, four, five months. We had an eighteen months' contract. We got them around to studying and understanding these records together and they were the finest fellows you ever saw. They were both strong fellows, both positive fellows; both had said, "My word is right and yours is wrong," and of course there was a clash.

I hope some day, friends, to see the photographic profession with a general manager over the whole profession, through whose office or into whose office will come reports from your studios. That is what this Association must do for you in this office. Your report should be cataloged, analyzed, put up and sent back to you in your community, showing you how many photographers there are out of your community, how many dozens of photographs are sold. Then when your report is analyzed against ten others in that community and you find you are getting only four per cent of the

business, that will be your own report of what you are getting out of the total and you are going to wake up. When it shows you how to directly get the cost, how to directly keep the count, how to get out in the works and find certain photographs that come through that require more time and more labor, then you will be awake and interested.

There are two ways to get this cost. It is not only found by the count. There is a time study that should be made, especially in the larger studios. When your Association brings that report to you and you come to these meetings and study these problems, then your studios are going to be money-makers.

Almost eleven years ago I appeared before a convention in St. Louis. Sixty-five men were there. Out of that line we have eleven clients, some have big concerns doing a business that runs up into big money. Is there anybody here from Toledo? We have the M. I. Wilcox Company. Anybody here from Detroit? We have the J. C. Goss Company, a good sized concern and it does a big volume of business in their line.

Today we have a contract at Boston, Mass. That concern will have the Swampscott Hotel at Boston for one whole week in October for their great convention, and they have a cost laboratory that is doing business right. The photographic profession can and must have that same kind of service before your studios are really going to be money-makers.

When I say money, I don't say that with the thought and idea that we are to look at money only. Let's just put over here a line, money, dollars. I am almost dead busted this morning. I have a penny, that is money. Hang on to it. That is what we are told all the time. No, that is a token of time spent and if I hadn't spent my time doing my best for the other fellow, I wouldn't get that money. Don't you see? You folks sell photographs—time with material and you get money.

One of the hardest things I find to work on with executives is to get them to see they should spend money. In a big felt shoe manufacturing concern we spent money after five months and spent \$350. The president of that company then didn't know where he was going to get off. It was a concern doing over \$100,000 in business. Here is what the spending of the money did in the right way: where seven girls were working in the plant in the finishing, counting and boxing department, the first day after the production engineer and I rearranged the equipment, one girl working six hours and forty-five minutes inspected, packed and boxed all that those other girls had been doing in nine hours a day, just by the expenditure of a little money.

Friends, we must count the money. Every penny is like a drop of blood in our veins and nature has so constructed us that when any-



thing happens, as rapidly as nature can, she mends the wound and saves the blood. We fellows go on day after day, we don't care how we are cut and carved, how fast we bleed. We take a little more nourishment and we wonder what is the matter that we don't get somewhere and why we don't look real pretty.

If somebody was to come up on the platform all bloody and bleeding and we could use a hypodermic and shoot the juice into him, that would keep him alive every once in a while, we would think that was a funny fellow. That is the way business is conducted in the foundry game, the sheet metal game, the machine shop, the textile works, paper coating, making of medicine and soaps. I have been through all those lines, also printing, lithographing and photography.

I want you to know that in the future I feel that the photographer is getting more and more alive to the fact his studio is a business institution as well as artistic, a temperamental institution. I have a friend who is a cartoonist on one of the great dailies, has been a cartoonist all his life. Some eight years ago he quit the game to go into the newspaper business in a small town in southern Minnesota. He bought the newspaper plant. He wrote the editorials, his wife ran the business. He didn't know how to run it, he didn't care to. She did the best she could for four years and they finally sold the plant and he went back into his art game.

In the future, whether we have any more contacts at all, I certainly hope that the work I have been trying to do for you will get you alive to the facts that you are business people and that it is as important to count the pennies in your business and to watch them as it is to stop immediately any serious flow of blood from your own veins.

Friends, in handling a lot of these problems, you know sometimes I have some very peculiar ones. I would like to tell you some of the things that have happened in some of these nearly six hundred plants that have gone away back into the hole and how we straightened them around. You folks have a mind and I have found that the photographer is intelligent. I have found that the photographer doesn't always have the judgment that he should on the business side. I have found the photographer is one of the most lovable men to meet and visit with and work with, full of the finest kind of fellowship that there is. So, friends, as you go to your homes, just give yourself over to a little thought of "my mind, my intelligence, my judgment and my love will help me every day to know my business a little better." That is the way I helped myself through problems. I will go still farther than that and write a word in here—divine mind, intelligence, judgment and love. That will help to solve these problems. (Applause)

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## Cleveland Photographers Meet

The first regular meeting, following the meeting held a month or so ago for purposes of preliminary organization, of The Progressive Photographers of Cleveland, was held at the Hotel Winton on December tenth. The Constitution and By-Laws as drawn up and approved by the temporary Board of Directors was adopted, and the organization was finally completed with a charter membership list of twenty-six. The society is different from most other similar clubs in that it includes portrait and commercial photographers as active members, manufacturers, dealers and publishers as sustaining members, and employees as associate members. It is intended to inaugurate a membership campaign early in January, with the object of increasing the membership to one hundred. A big open meeting is scheduled for the last Wednesday in January (January 28); a large program is being prepared and it is intended to have a prominent lecturer on business costs. The officers are Harry Devine, president; Wm. J. Guest, secretary; G. C. Kehres, treasurer; George Edmondson, chairman Board of Control. The five directors who with those already named constitute the Board of Control are J. J. Giffin, Frank Smith, Mrs. Ethel Standiford-Mehling, B. A. Marquard and C. T. Hill.

✻

Co-operative advertising between all the professional portrait photographers of Los Angeles and vicinity was being considered following a meeting of 180 members of the craft at 2200 West Seventh street, in which the movement was urged.

It was pointed out at the meeting that the system of co-operative advertising is worked successfully throughout the country and proves the best medium for the individual photographer to get the ideas of his trade to the public.

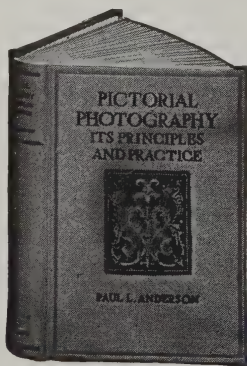
The meeting was the fourth of a series planned to organize a permanent Professional Photographers' Club of Los Angeles and marks the first attempt to form such a group here. The club will be formed at the next meeting of the group the middle of January.

Temporary officers of the photographers are: G. Edwin Williams, president; Roger Hostettler, secretary, and Calvin Cooley, treasurer.

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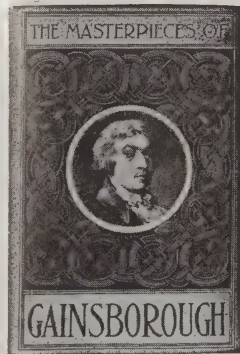
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